LE

TRÉSOR DES PIANISTES

18me LIVRAISON.

Jean Chrétien BACH —— Sept Sonates.

L. van BEETHOVEN —— Six Airs variés.

J. Christophe SMITH —— Neuf Suites.

Muzio CLEMENTI —— Trois Sonates, Œuvre 8.

—— Quatre Sonates et une Toccate.

PARIS,

Mme Vve L. FARRENC, ÉDITEUR
Rue Taitbout, 10.

C. PHILIPP, ÉDITEUR DE MUSIQUE
Boulevart des Italiens, 19.

LONDRES

CRAMER, BEALE ET WOOD, 201, Regent St.
SCHOTT ET Cie 159, Regent St.

LEIPZIG

BREITKOPH ET HAERTEL
Universitaets Strasse, goldner Baer.

1870

LISTE DES SOUSCRIPTEURS

FRANCE.

PARIS.

	Exempl.
Le Ministre de la maison de l'Empereur et des Beaux-Arts	10
Le Conservatoire impérial de musique	3
Alexandre (M. Alfred), vice-président au tribunal de la Seine	1
Auber (M. Daniel-François-Esprit), directeur du Conservatoire impérial de musique	1
Aunier (Mlle Alexandrine)	1
Barbet-Massin (Mme), née Guenepin	1
Béguin-Salomon (Mme Louise), professeur de piano	1
Benoist (M. François), professeur d'orgue au Conservatoire	1
Boudon (Mlle Angèle)	1
Bouton (Mme Pauline)	1
Busserole (M.), conseiller à la Cour impériale	1
Buzin (M.)	1
Caffarelli (M. le comte)	1
Camus (M. Émile), docteur en médecine	1
Canneva (M. A.)	1
Cassard (Mme)	1
Catalan (M.)	1
Chesnay-Beaumetz (Mme), professeur de piano	1
Clermont (M. de)	1
Coizeau (M. Jean-Benjamin), docteur en médecine	1
Colin (Mlle Marie), professeur de piano	1
Courcel (M. Valentin de)	1
Courtat (M.), chef de bureau au ministère des affaires étrangères	1
Damcke (M. Berthold), compositeur	1
Dargent (Mme Marie)	1
Delaye fils (M. E.)	1
Delore (Mme)	1
Deroche (Mme)	1
Didot (M. Paul)	1
Donne (Mlle Louise)	1
Drolenvaux (Mlle Hélène)	1
Dumoustier (M. Léon)	1
Durand (Mme Jules)	1
Érard (Mme Veuve)	1
Escudier-Kastner (Mme Rosa), pianiste de S. M. l'Impératrice d'Autriche	1
Estignard (Mme M.)	1
Filippi (M. Joseph de), professeur de langue et de littérature italiennes	1
Franck (Mlle Léonie)	1
Gevaert (M. F.-A.), compositeur	1
Gouffé (M. Achille), première contrebasse à l'Académie impériale de musique et à la Société des concerts	1
Guidou (M.), avoué	1
Hadamard (Mme)	1
Hamot (Mme)	1
Hecht (M. Myrtil)	1
Hulot (M.), directeur des timbres-poste	1
Kastner (Mme Veuve Léonie)	2
Lambert (M. l'abbé Edmond)	1
Lavenay (M. Victor de), conseiller d'État	1
Leclercq (M. Louis)	1
Lecocq (Mlles Caroline et Louise)	1
Lecointe (Mlle Adèle)	1
Le Couppey (M. Félix), professeur de piano au Conservatoire impérial	1
Legouix (M. Napoléon), éditeur de musique	1
Lemoine (M. Achille), éditeur de musique	1
Leturc (Mme Achille)	1
Lévy (Mlle Caroline), professeur de piano	1
Maigne (Mlle Eugénie)	1
Malden (Mlle Josèphe de)	1
Mannberguer (Mme)	1
Marit (Mme Ernestine)	1
Marmontel (M. A.), professeur de piano au Conservatoire impérial	1
Menvielle (Mme)	1
Monduit (Mlle Jeanne)	1
Mongin (Mlle Marie), professeur de piano	1
Navoit (Mme Paul)	1
Neukomm (M. Antoine)	1
Norblin (M. Émile), de l'Académie impériale de musique	1
Pajot (M. Henri)	1
Pascal (M. Édouard)	1

PARIS *(suite).*

	Exempl.
Paul (Mlle F.)	1
Pfeiffer (M. Georges), professeur de piano	1
Pierson-Bodin (Mme), professeur de piano et de chant	1
Pont (M. le comte du)	1
Puissan (M.), conseiller à la Cour impériale	1
Rabaud (Mme), née Dorus, professeur de chant et de piano	1
Refuge (M. de)	1
Riglet (Mme Victor)	1
Riottot (Mlle Pauline), professeur de piano	1
Robin (Mme Adolphe)	1
Rothschild (Mme la baronne Nathaniel de)	1
Rozan (Mme)	1
R. Z. (M.), chez M. Borrani, libraire	1
Savard (M. Augustin), professr d'harmonie au Consre.	1
Serrier (M.), organiste et compositeur	1
Steuttel (M.)	1
Tardieu de Malleville (Mme), professeur de piano	1
Tellefsen (M. T.-D.-A.), professeur de piano	1
Thomas (Mlle Amélide)	1
Tournière-Blondeau (M.)	1
Viardot-Garcia (Mme Pauline)	1
Waill (Mlle Eugénie)	1
Wolff (M. Auguste), chef de la maison Pleyel et Wolff	2

BLOIS.

Thilorier (Mme G.)	1

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Gretton (M. G.), organiste	1
Guilmant (M. Alex.), organiste	1
Kennedy (Mlle)	1
Vale (Mme)	1

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Lacombe (M. Paul)	1
Rolland du Roquan (M. Charles de)	1
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CHATEAU DE FORMENTIN (Calvados).

Saint-Alban (Mlle Louise de)	1

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ntier (M. Stéphane)	1

CHATEAU-THIERRY.

	Exempl.
Brésillion (M.)	1

CHERBOURG (Manche).

Auradou (M. G.-M.), ingénieur de la marine	1

DOUAI.

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Chabert (M.)	1
Giniez (M.)	1
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La Société des beaux-arts	1

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Sèbe (M. A.)	1

RIBEMONT (Aisne).

Bonjour (Mlle Caroline)	1

ROCHELLE (LA).

Vincens (Mme)	1

SAINT-LO (Manche).

Auvray (Mme Louis)	1
Chevreux (Mme Zoé), professeur de piano	1

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TOULOUSE.

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VERGER (LE) (Maine-et-Loire).

Verger (Mme la baronne du)	1

VESOUL.

Parrot (M.), avocat	1

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Le Lycée communal............................ 1

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Hercolani (Mme la princesse Maria).............. 1

Simonetti (Mme la princesse Teresa-Angelelli)........ 1

Zucchini-Brunetti (Mme la comtesse)................ 1

Zucchini (Mme la comtesse Matilde).................. 1

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Franchi (Gaetano), professeur..................... 1

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Le Conservatoire royal de musique............ 1

Fétis (M. Joseph-François), maître de chapelle de S. M. le roi des Belges, et directeur du Conservatoire royal de musique.................................. 1

Dupont (M.), professeur de piano au Conservatoire royal de musique.................................. 1

Jefferys (M. P.-J.-H.)........................... 1

Hauman (M. Adolphe)............................ 1

Lavallée (M.)................................... 1

Lemmens (M.), professeur d'orgue au Conservatoire..... 1

Vautier (M.), juge au Tribunal de première instance... 1

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Le Conservatoire de musique...................... 1

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KICHENEV (Bessarabie).

Abaza (M. Valérien d')........................... 1

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Lonsdale (M. C.)................................ 1

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Paris. — Impr. Adolphe Lainé, rue des Saints-Pères, 19.

NOTICE BIOGRAPHIQUE

DE

JEAN-CHRÉTIEN BACH.

BACH (Jean-Chrétien), onzième fils de Jean-Sébastien, naquit à Leipsick en 1735. Il n'avait pas encore quinze ans lorsqu'il perdit son père ; ce malheur l'obligea de se rendre à Berlin chez son frère Ch.-Ph.-Emmanuel, pour y perfectionner son talent sur le clavecin et dans la composition. Ses progrès furent sensibles, et déjà quelques-unes de ses productions avaient été remarquées du public, lorsque la connaissance qu'il fit de quelques cantatrices italiennes fit naître en lui le désir de visiter l'Italie. Il quitta Berlin en 1754 et se rendit à Milan, où, peu de temps après, il fut nommé organiste de la cathédrale. On ignore les motifs qui lui firent quitter cette ville, mais il est certain qu'il se rendit à Londres en 1759. Il n'y fut pas longtemps sans être fait musicien de la reine, et peu après maître de sa chapelle. En 1763, il fit représenter son opéra d'*Orione ossia Diana vendicata*, ouvrage qui a fait sensation par quelques beaux airs, et par des effets nouveaux d'instruments à vent. C'est dans cet opéra que les clarinettes furent entendues pour la première fois en Angleterre. Le succès de Bach dans cet opéra fixa son sort à Londres, où il demeura jusqu'à sa mort, en 1782. Il fit cependant un voyage à Paris vers 1780, mais de peu de durée. A cette époque on y représenta son opéra *Amadis des Gaules*, en trois actes, qui fut gravé dans cette ville ; cet ouvrage, entrepris sur la demande des directeurs de l'Opéra, fut payé 10,000 francs. L'*Orione* de Bach a été traduit en français en 1781, et reçu à l'Opéra, mais il n'a pas été représenté.

Sans avoir la puissance d'invention et la richesse d'harmonie de son père, ni la variété d'idées et la profondeur de son frère Charles-Philippe-Emmanuel, Chrétien Bach fut cependant un des musiciens remarquables du dix-huitième siècle ; et tels sont les avantages de la carrière dramatique que son nom et ses ouvrages ont été bien plus généralement connus que ceux de ces deux grands artistes. Ses airs sont fort beaux, ses mélodies favorables aux voix, et les accompagnements en sont élégants ; il a eu le mérite de donner aux airs d'opéra un effet plus dramatique, en ne ramenant point après l'allegro le mouvement lent du commencement, comme l'avaient fait tous les compositeurs italiens qui l'avaient précédé.

Les opéras les plus connus de Chrétien Bach sont : 1° *Catone*, Milan, 1758 et Londres, 1764; — 2° *Orione*, Londres, 1763; — 3° *Zanaida*, idem; — 4° *Adriano in Siria*, 1764; — 5° *Carattaco*, 1767; — 6° L'*Olimpiade*, 1769; — 7° *Ezio;* — 8° *Orféo*, 1770; — 9° *Temistocle* dont la partition manuscrite est à la biblio-

thèque royale de Berlin; — 10° *Siface;* — 11° *Lucio Silla;* — 12° *La Clemenza di Scipione;* — 13° *Gioas, rè di Giuda;* — 14° *Amadis des Gaules.* Il a encore composé divers morceaux de musique d'église et une cantate intitulée : *Die Amerikanerinn* (l'Américaine). La bibliothèque royale de Berlin possède vingt-quatre volumes d'airs en partition extraits des opéras de Chrétien Bach.

Bach a eu aussi de la célébrité pour sa musique instrumentale qui se compose de quinze symphonies à huit instruments, une symphonie concertante pour plusieurs instruments, des trios et quatuors pour violon, six quintettes pour la flûte et le violon. Dix-huit concertos pour le clavecin avec accompagnement, trente-trois trios ou sonates pour clavecin, violon et basse, une sonate à quatre mains, une pour deux pianos, deux quintettes pour piano, flûte, hautbois, alto et violoncelle, un quatuor pour piano, deux violons et basse, douze sonates pour clavecin seul, en deux recueils, œuvres 5 et 12.

(Extrait de la *Biographie universelle des musiciens* de F.-J. Fétis).

Les sept sonates publiées dans la dix-huitième livraison du *Trésor des pianistes* sont tirées de ces recueils ; elles sont en général remplies de mélodies; la troisième, dont le premier et le dernier morceaux sont brillants et animés, renferme un adagio plein de charme; les andante de la cinquième et de la septième ne sont pas moins remarquables par leur expression et leur suavité ; la quatrième diffère beaucoup des autres par son style ; le premier morceau et la fugue qui le suit sont d'un caractère sévère et grandiose. En étudiant ces sonates, on pourrait croire qu'elles ont quelquefois inspiré Mozart et Clementi.

SEPT SONATES

pour le

CLAVECIN ou PIANO-FORTE

COMPOSÉES

par

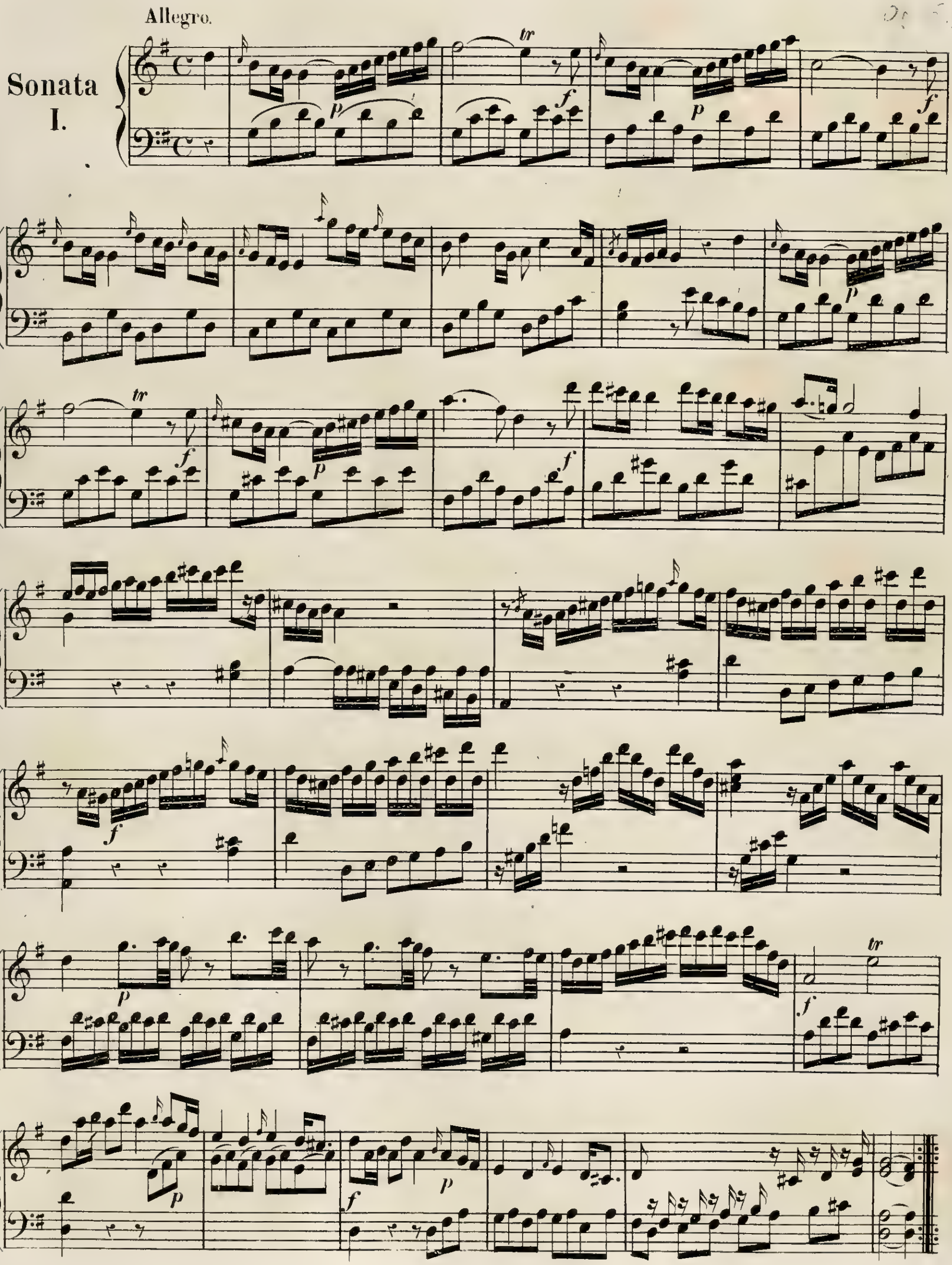
JEAN CHRÉTIEN BACH.
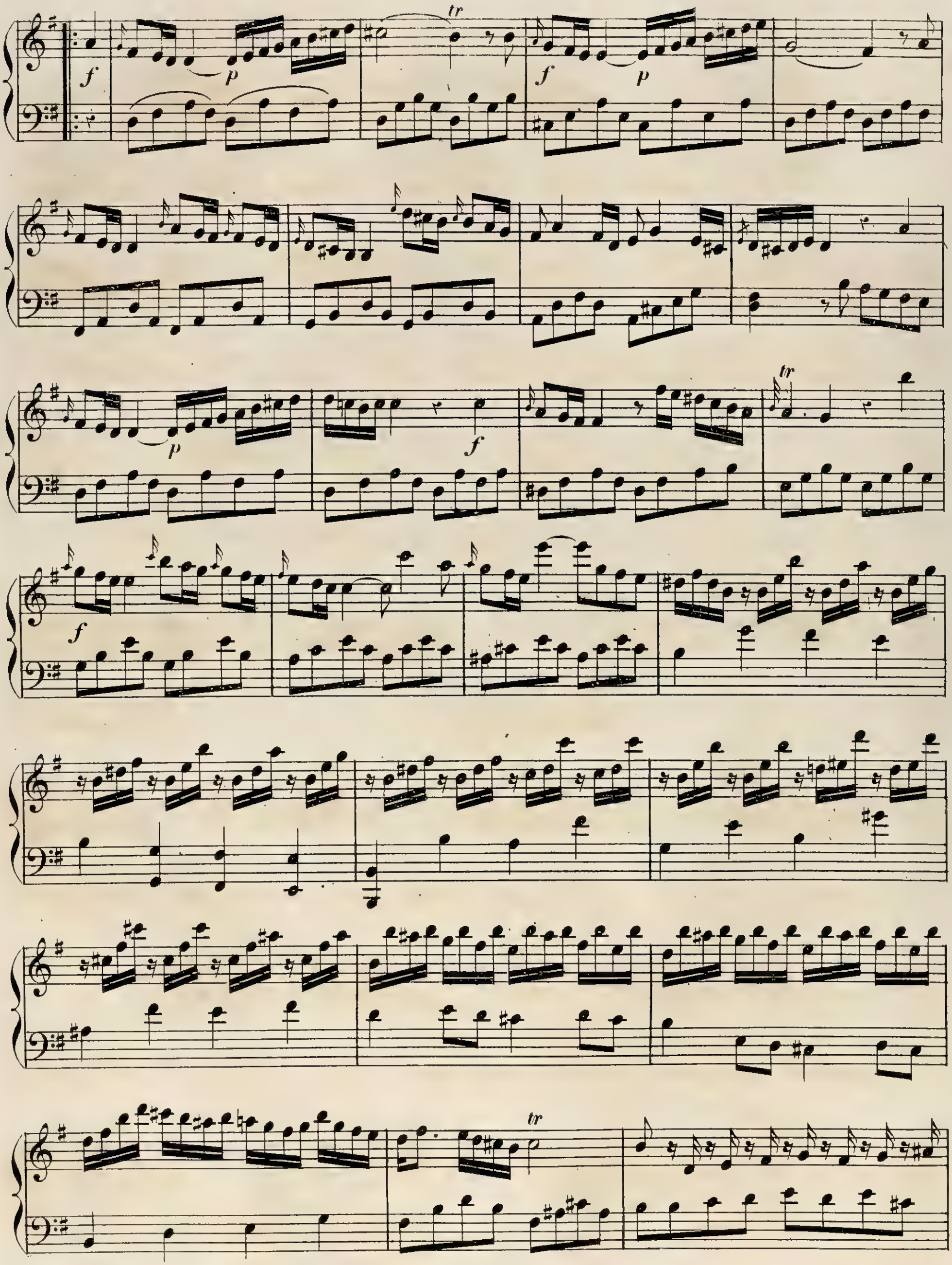
Maître de Musique de S. M. la Reine d'Angleterre.
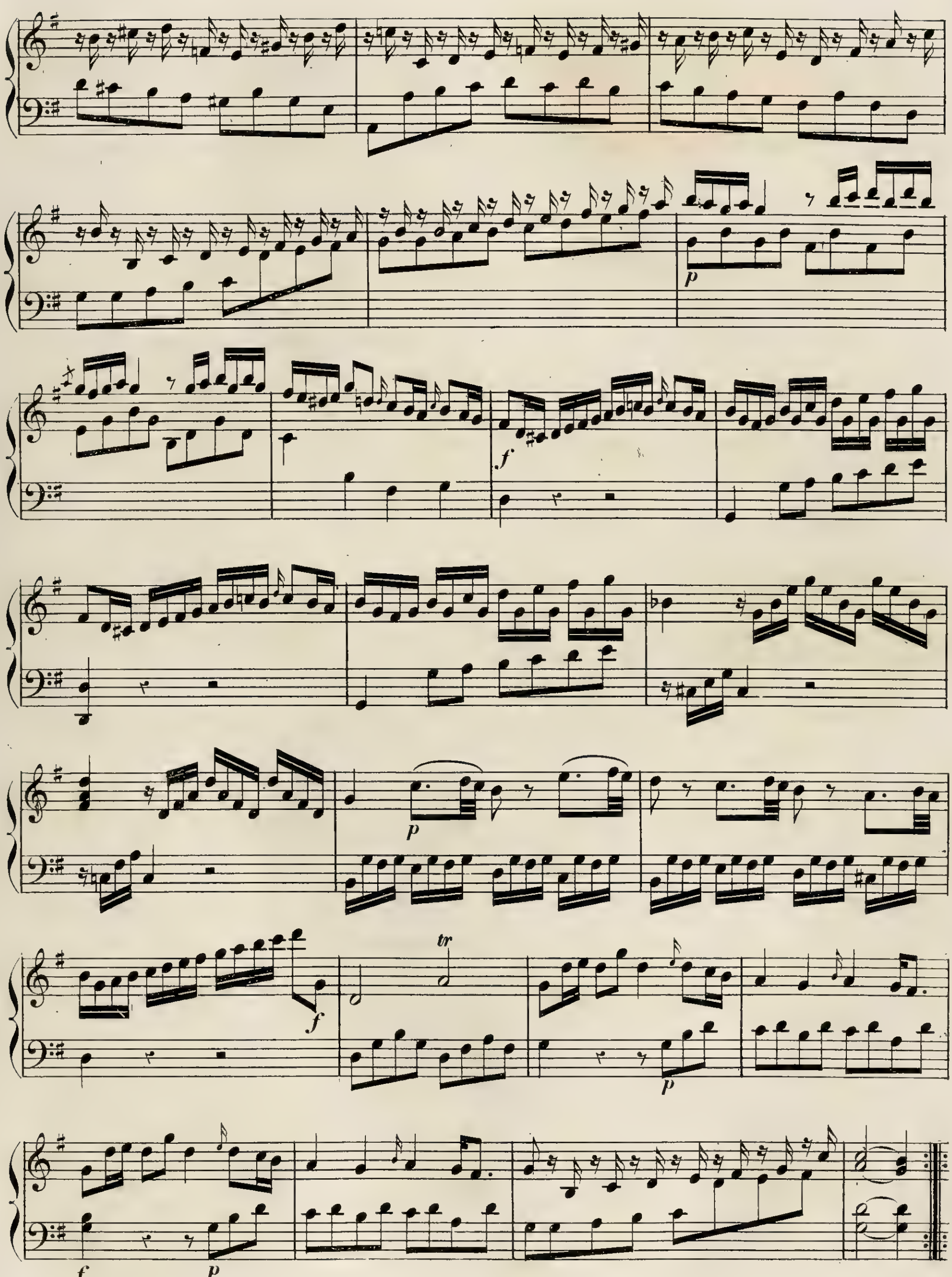
Tirées des Œuvres 5 et 12.

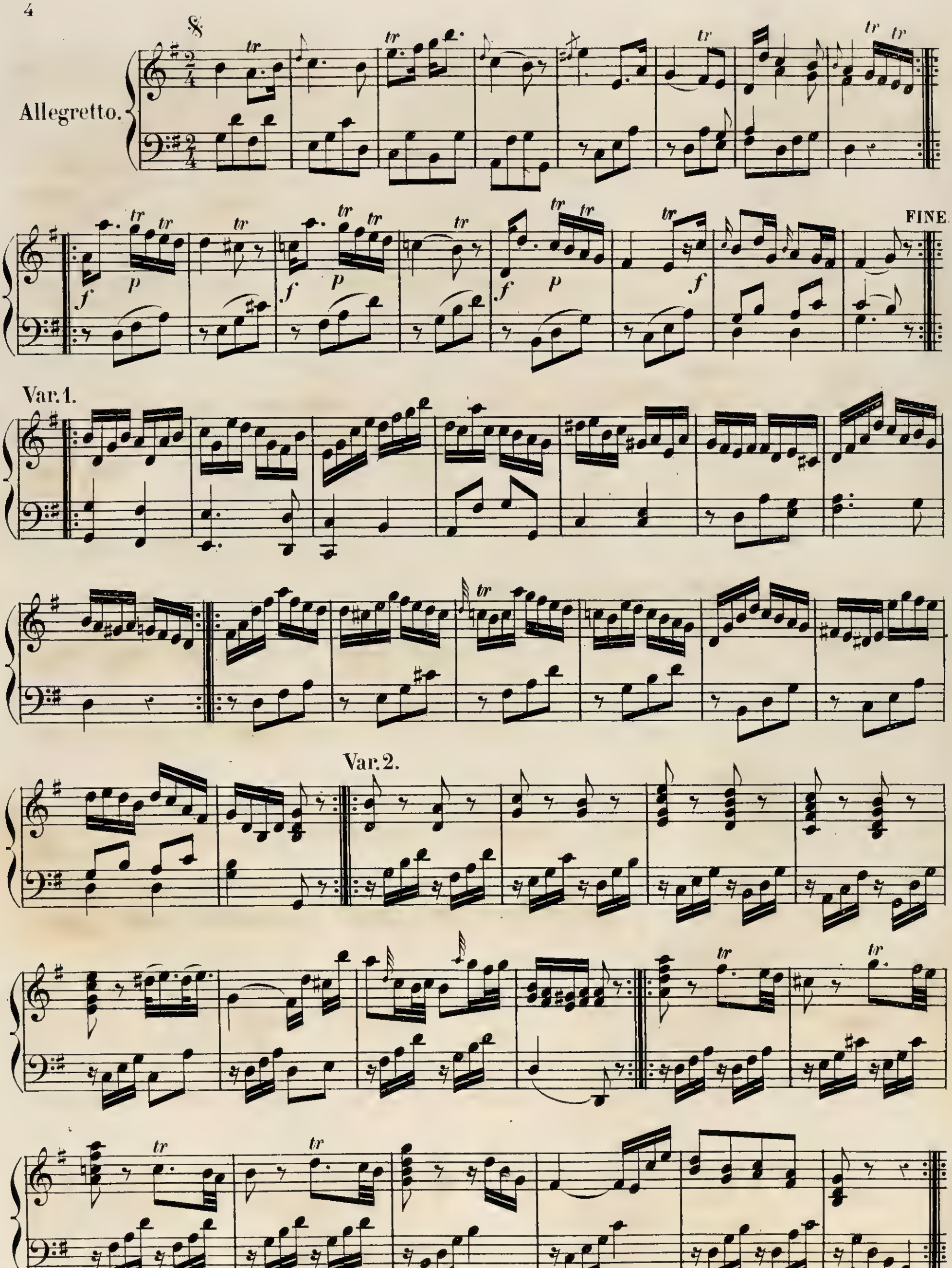
PUBLIÉ PAR L. FARRENC, – PARIS, 1870.

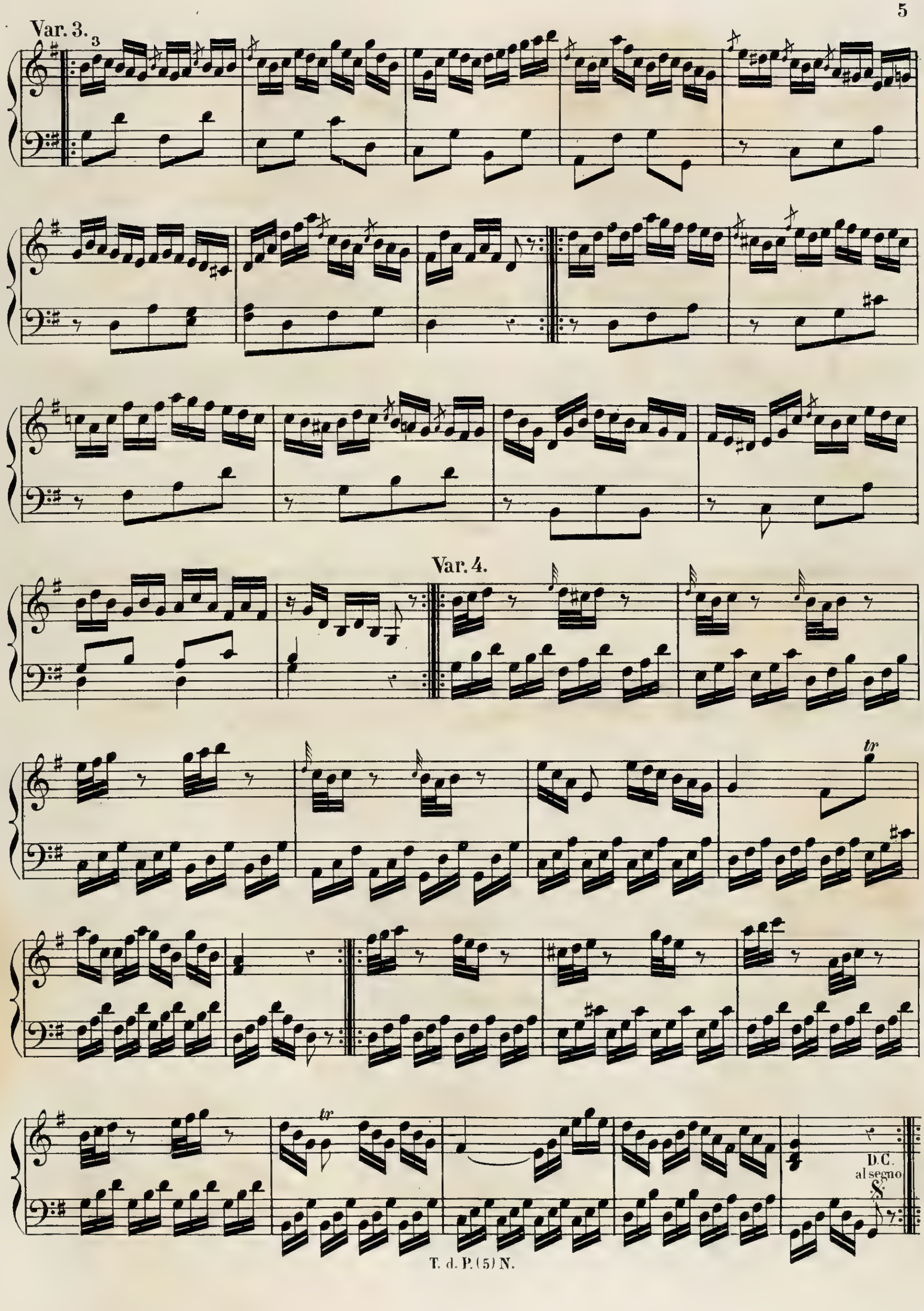
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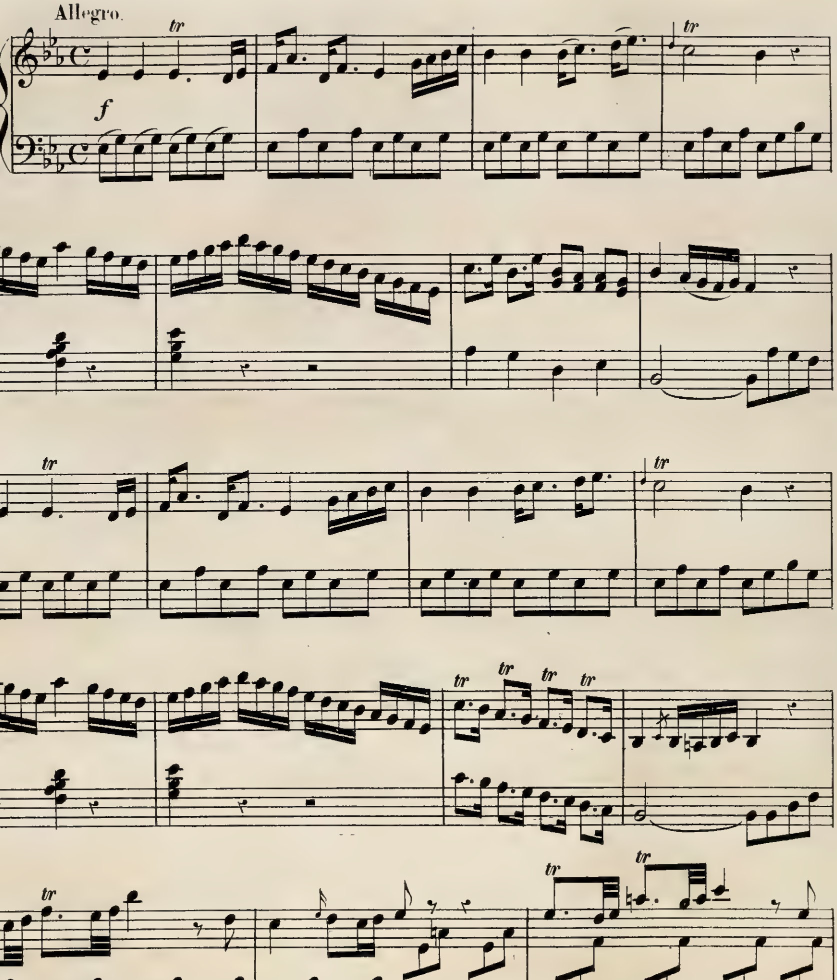

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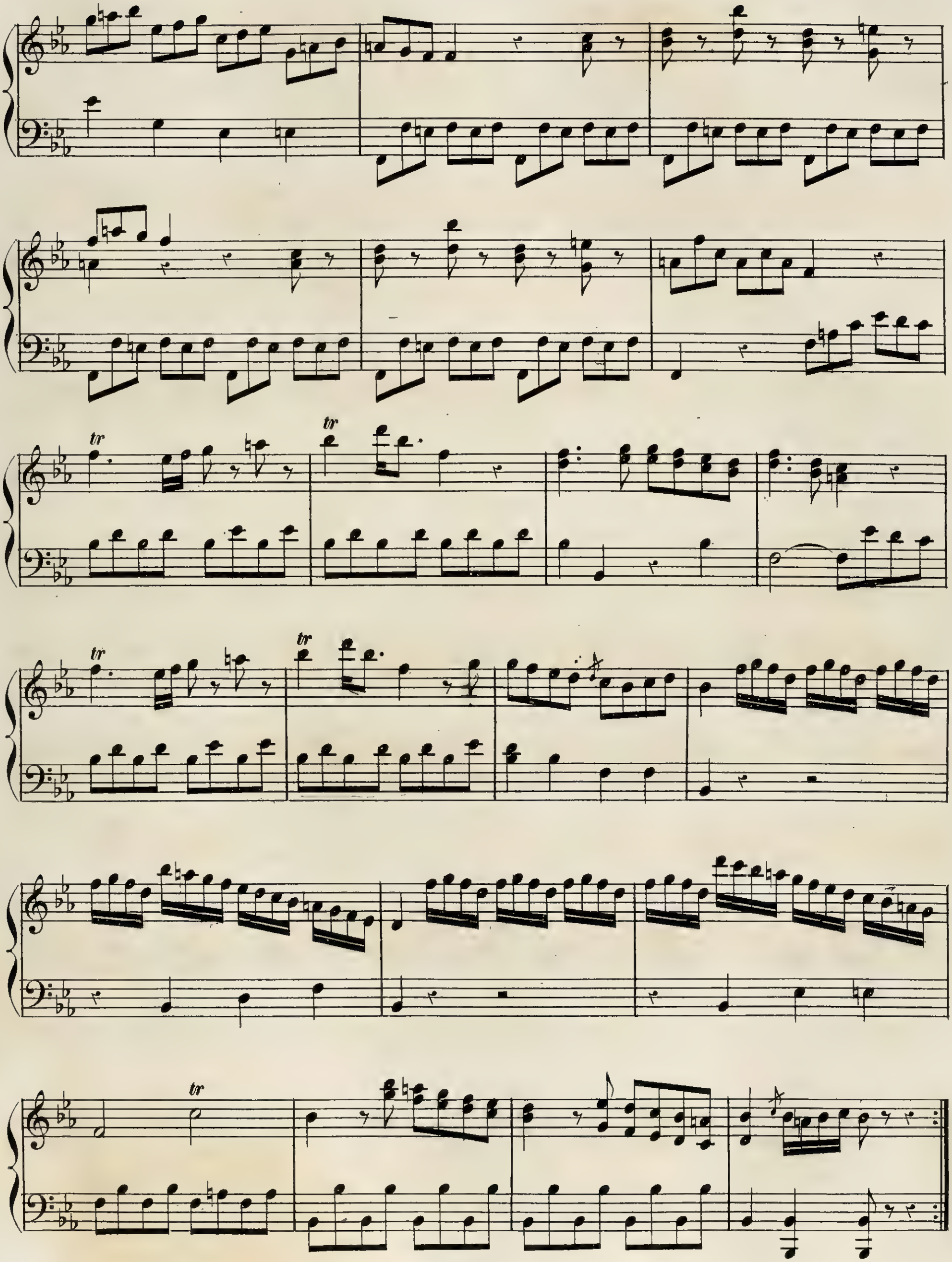

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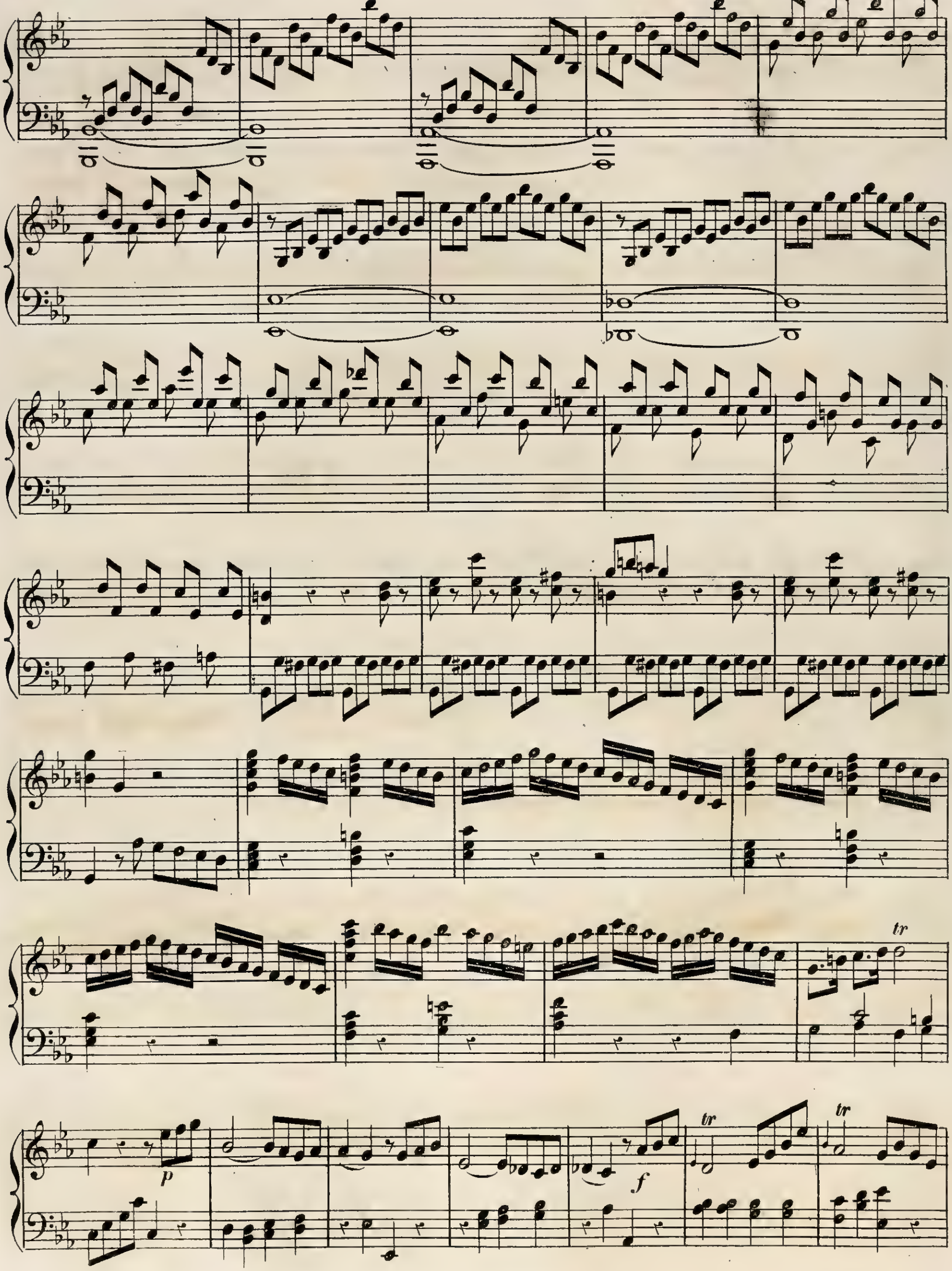

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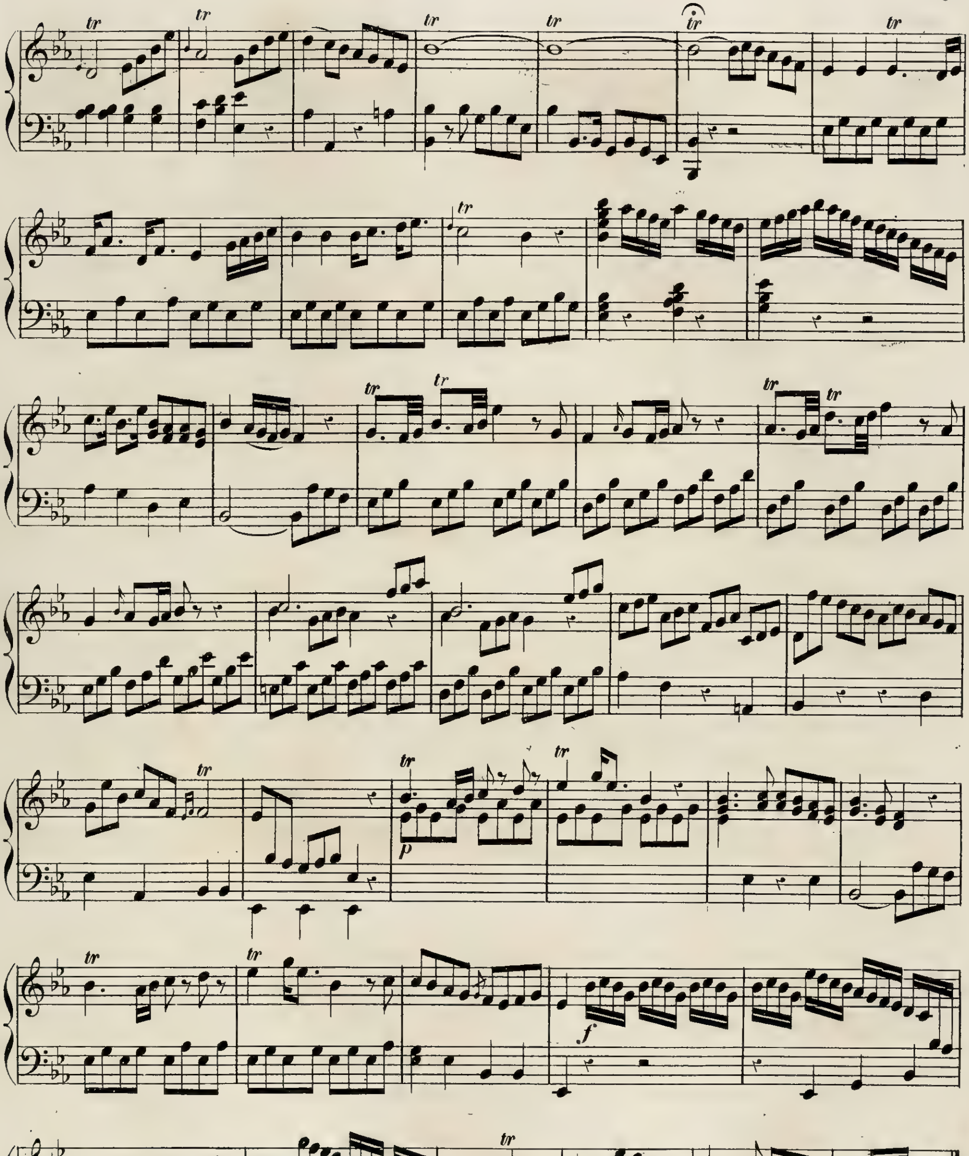

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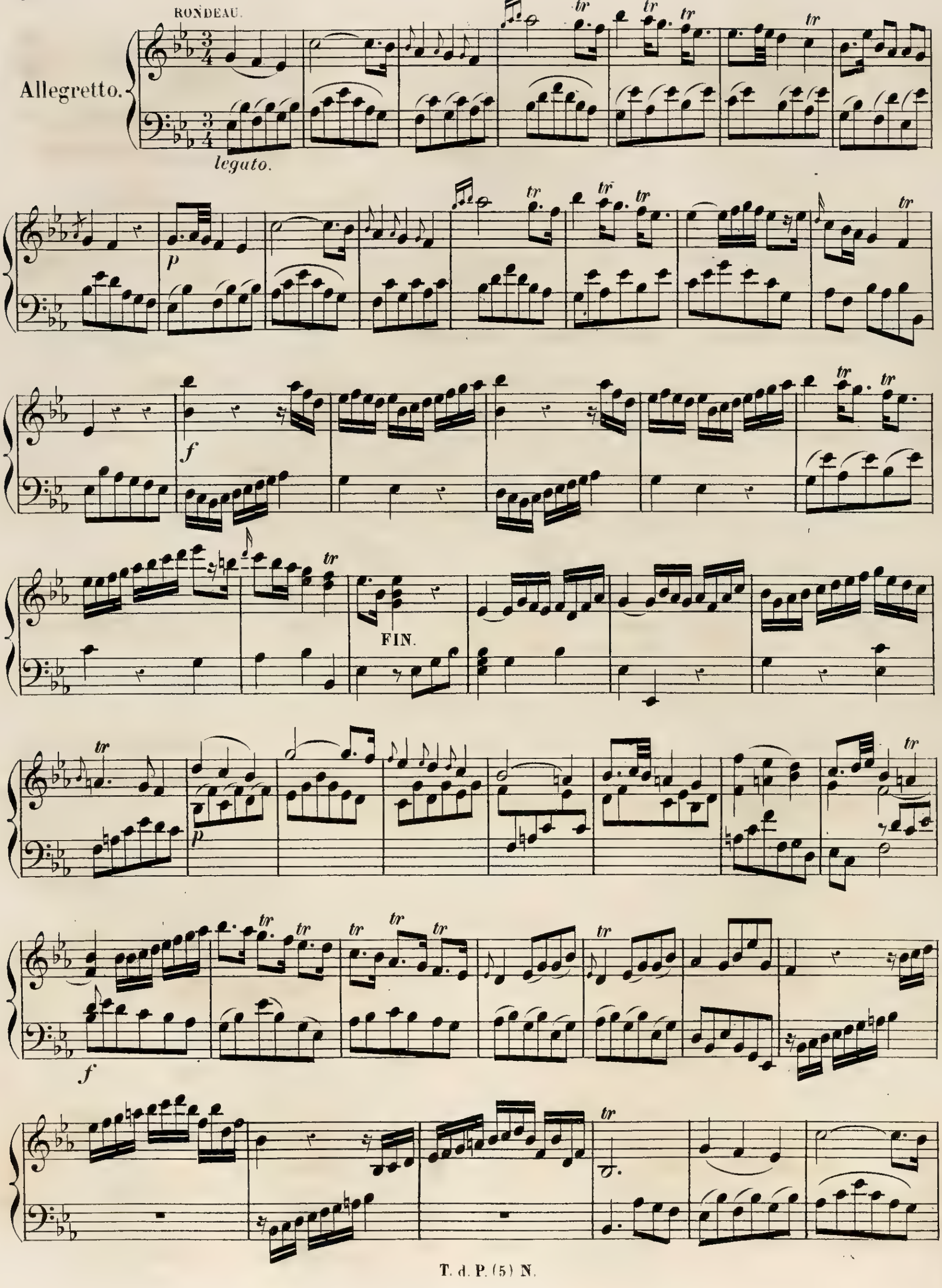
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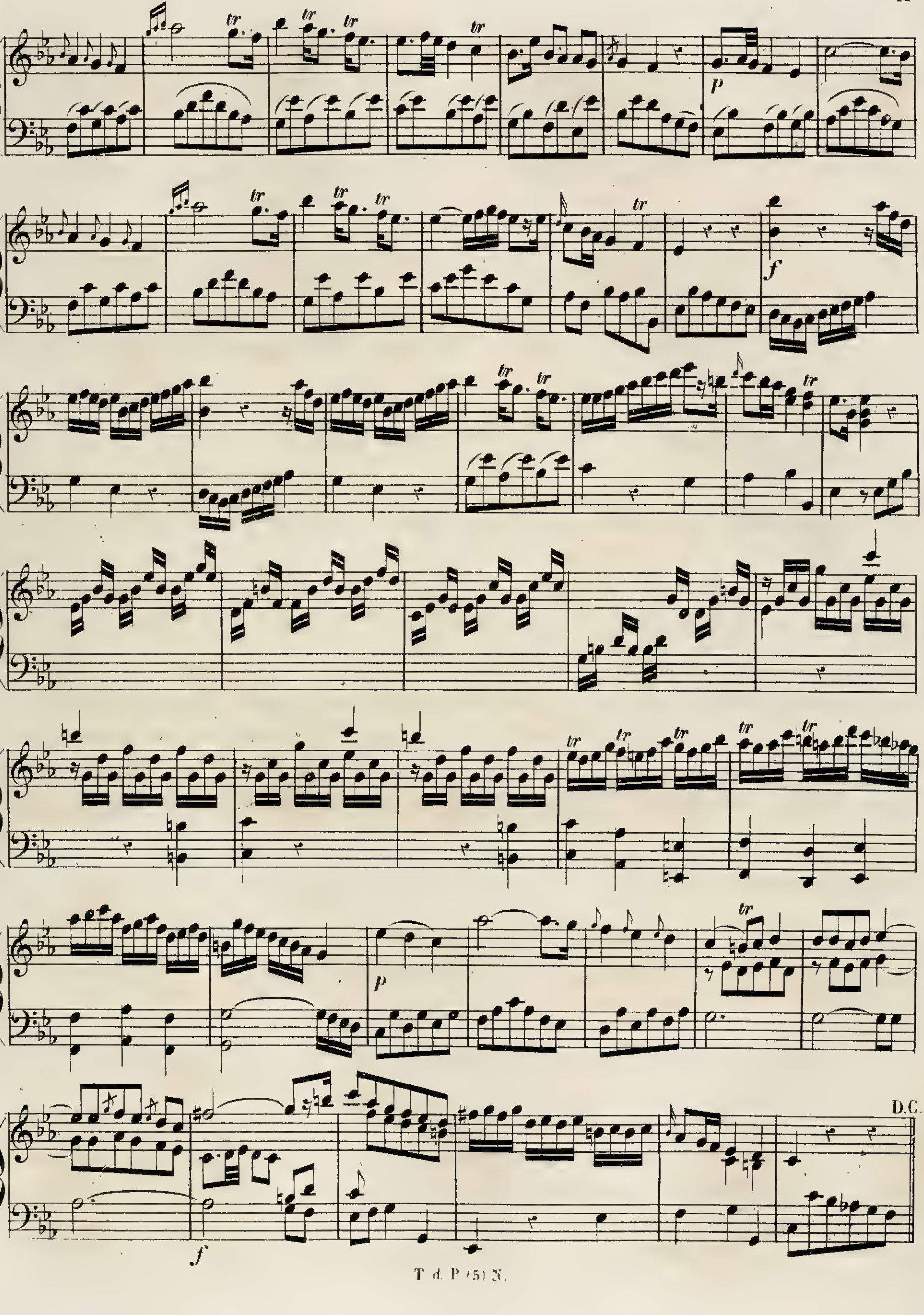





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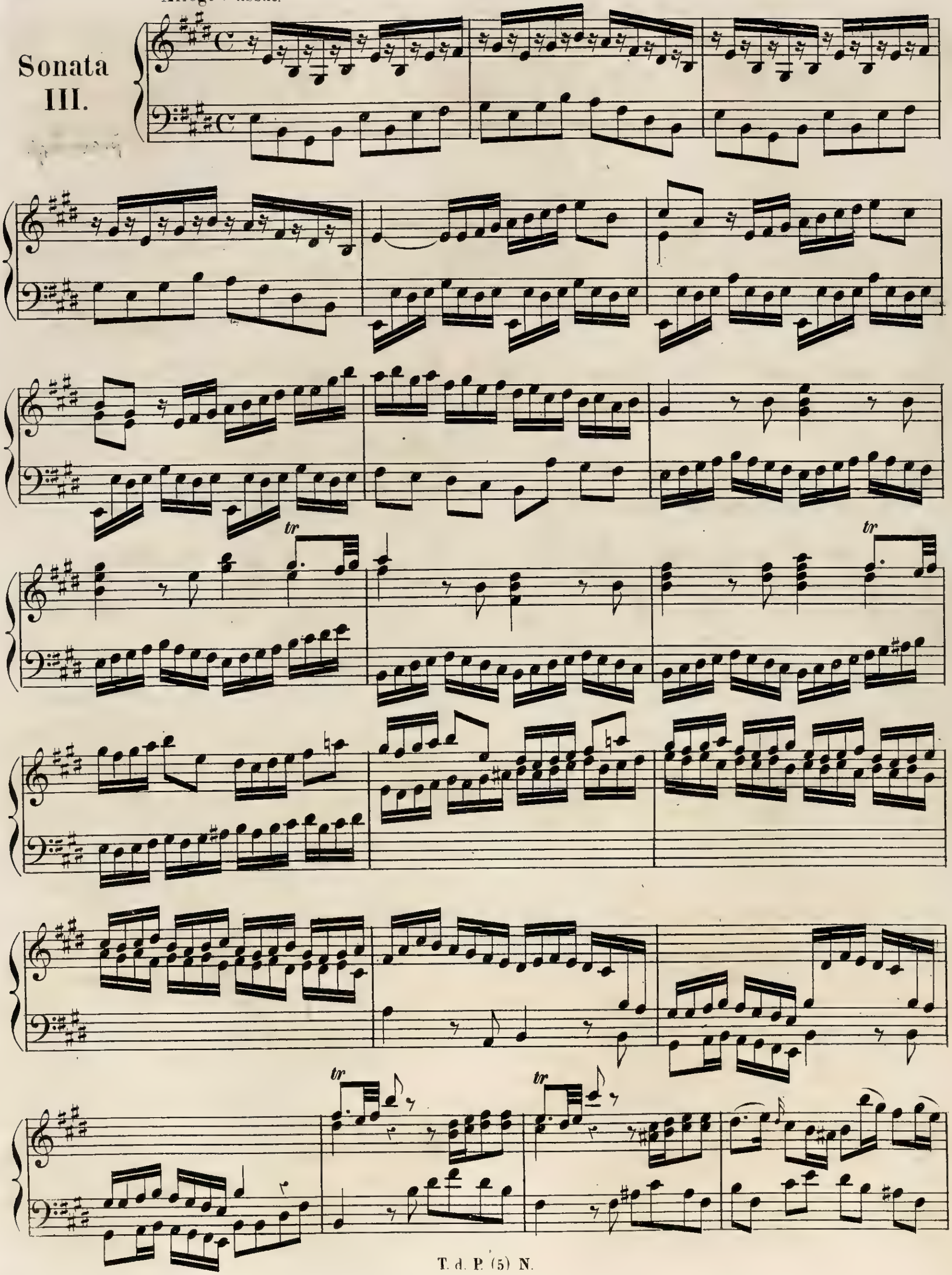

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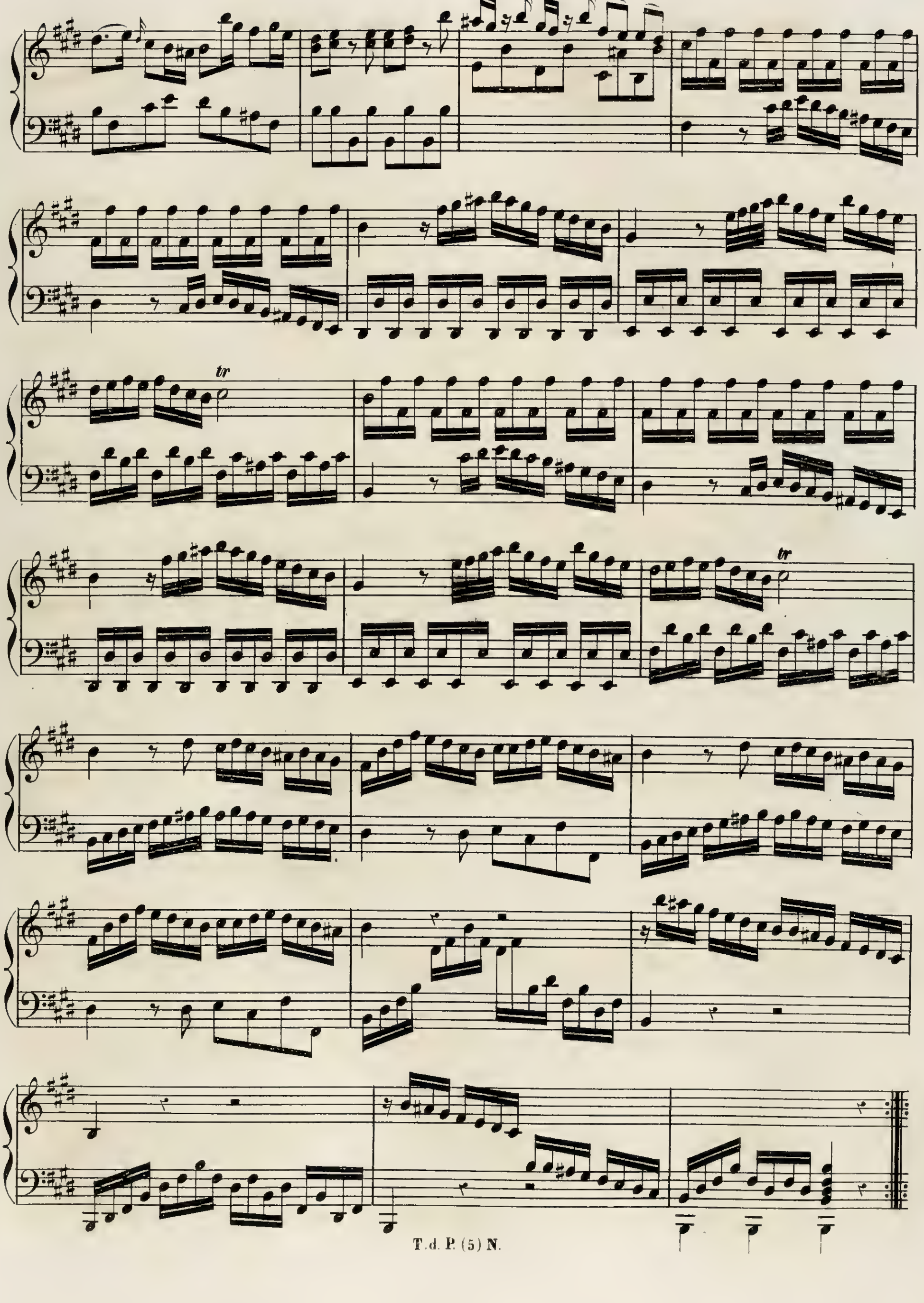

RONDEAU.
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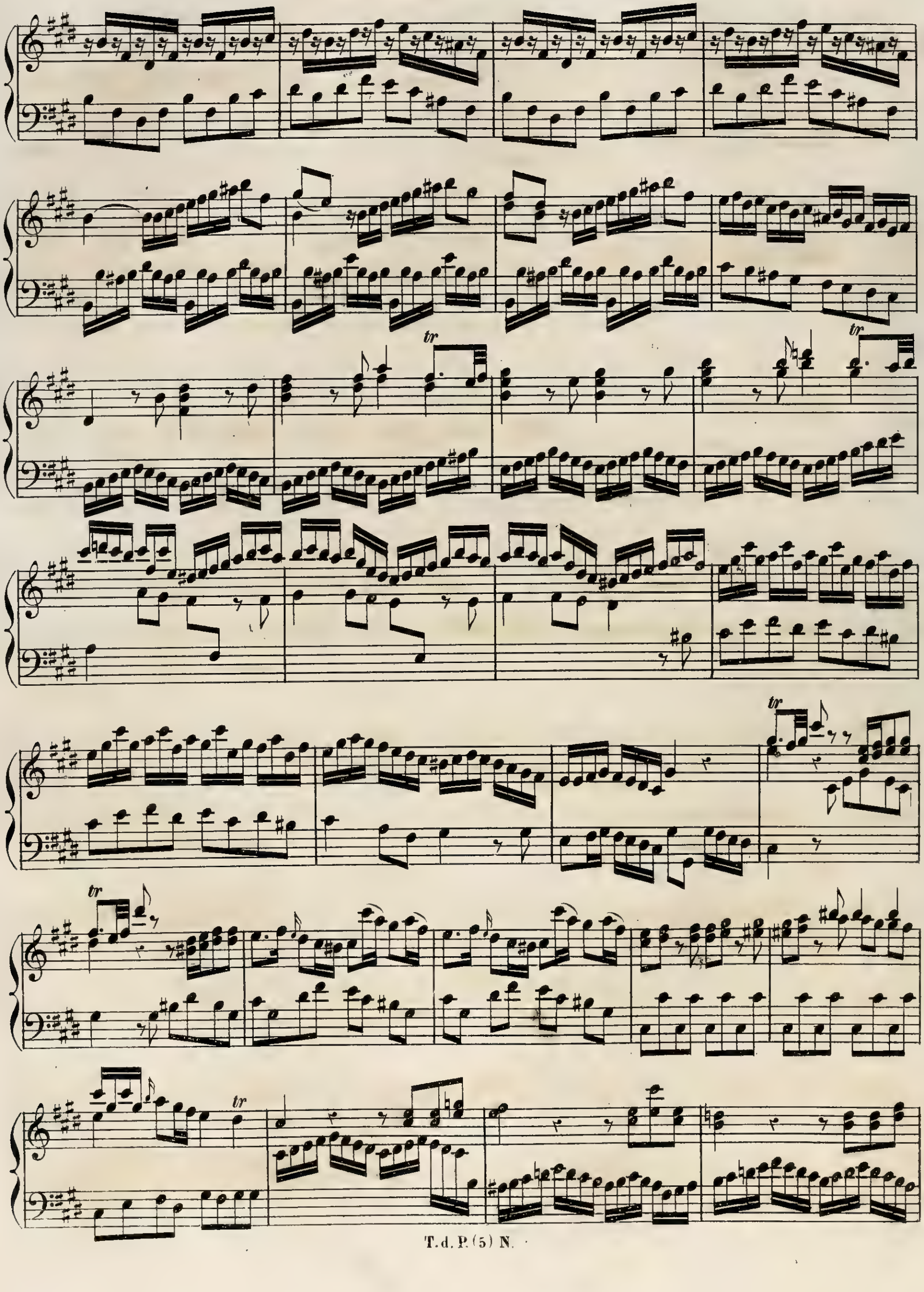

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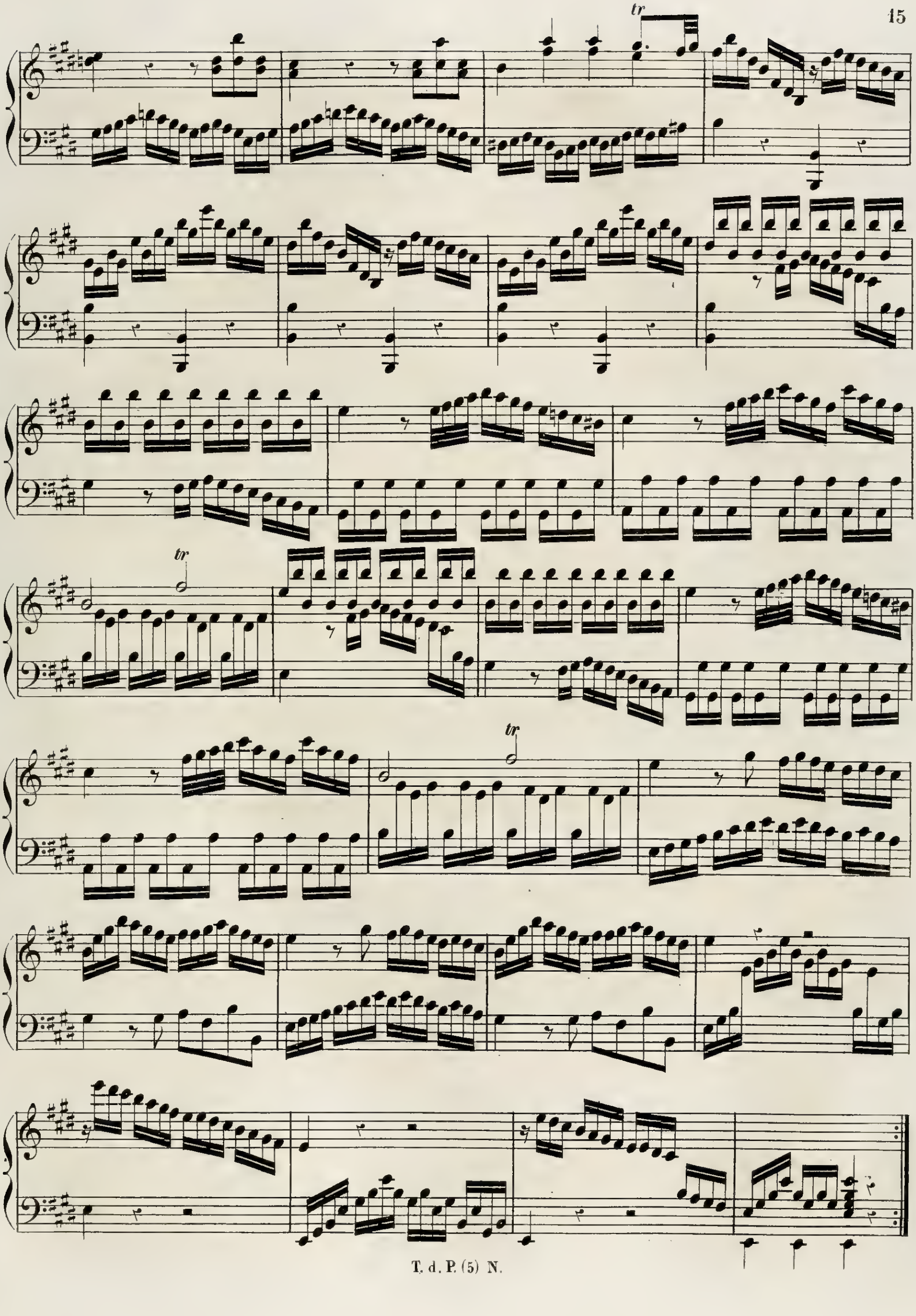
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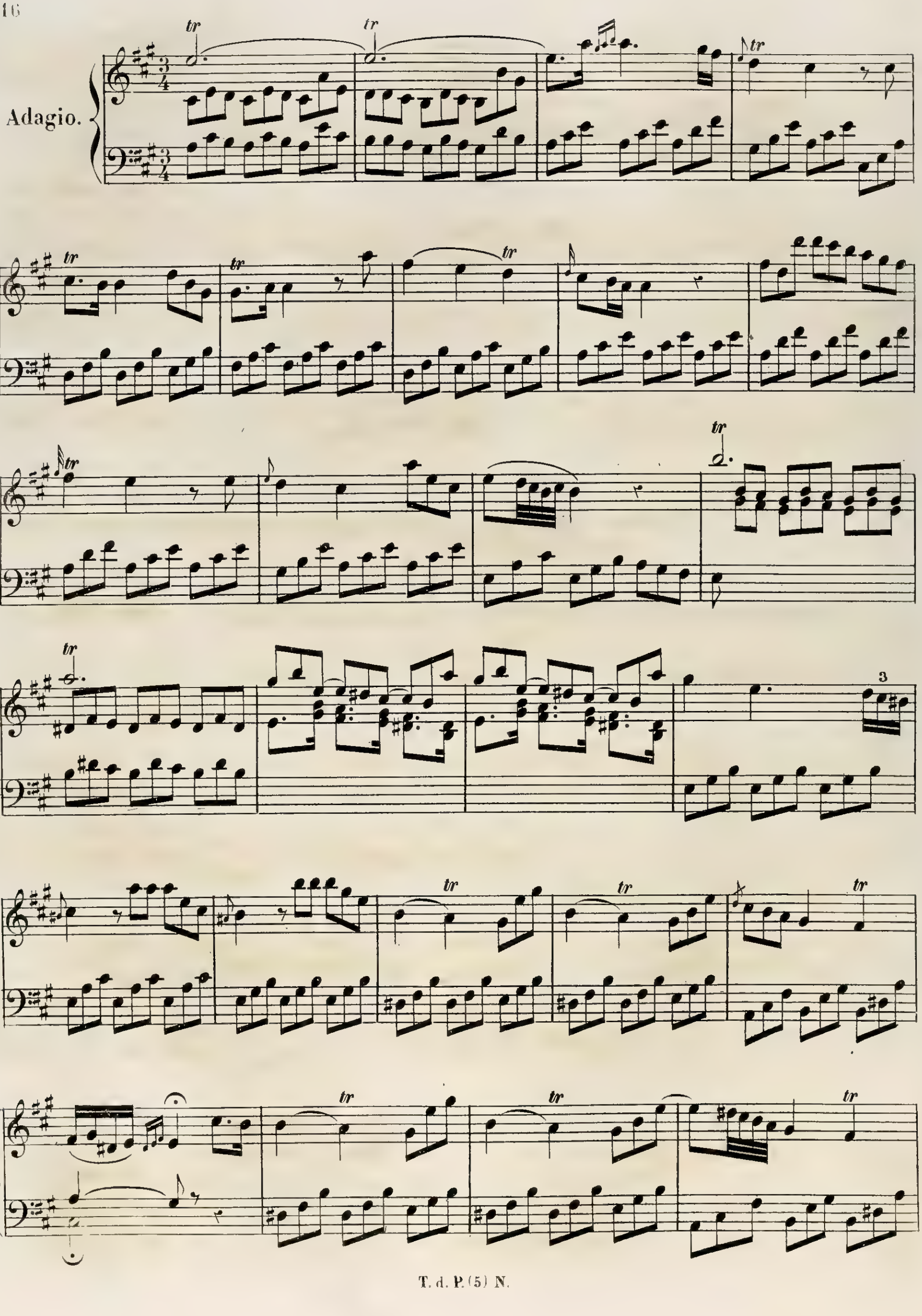
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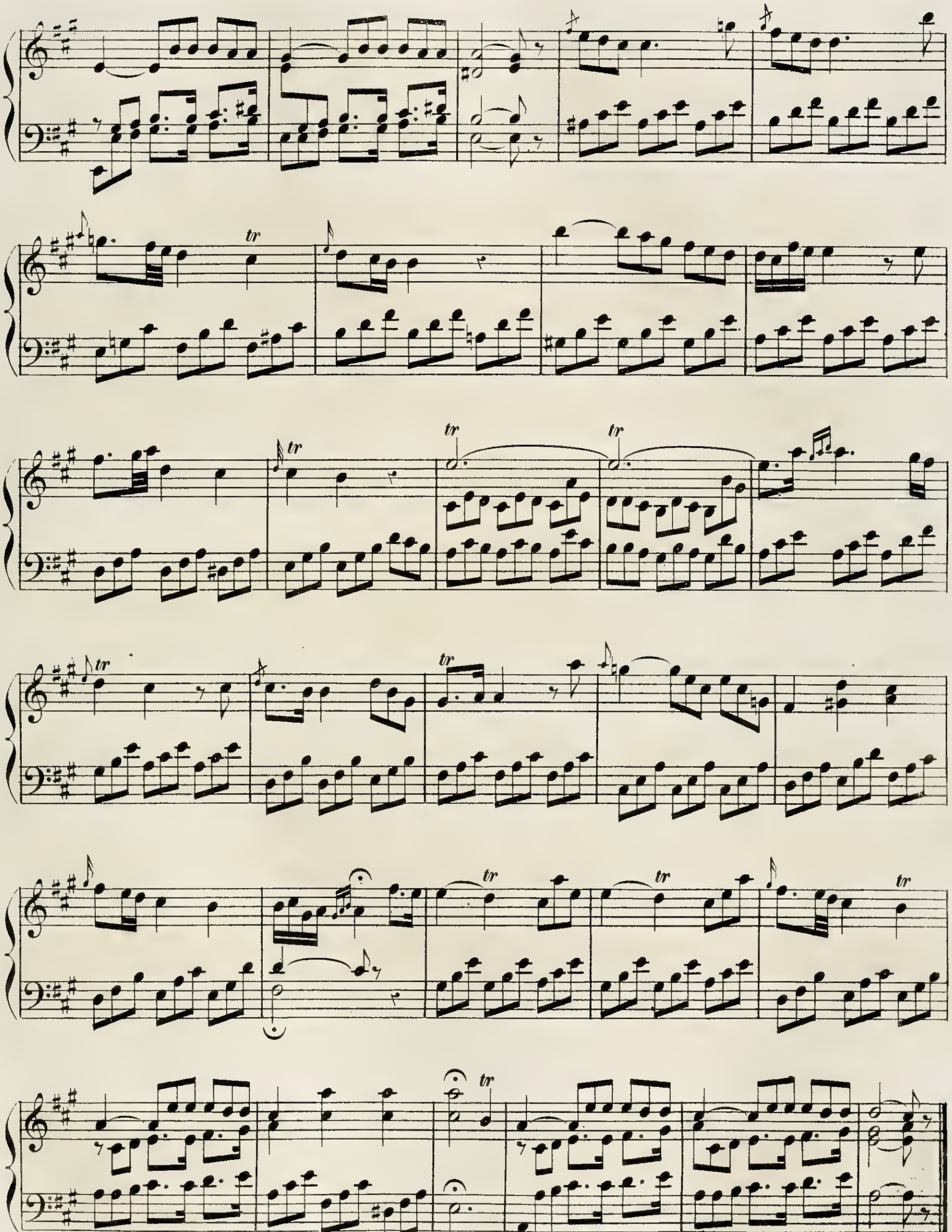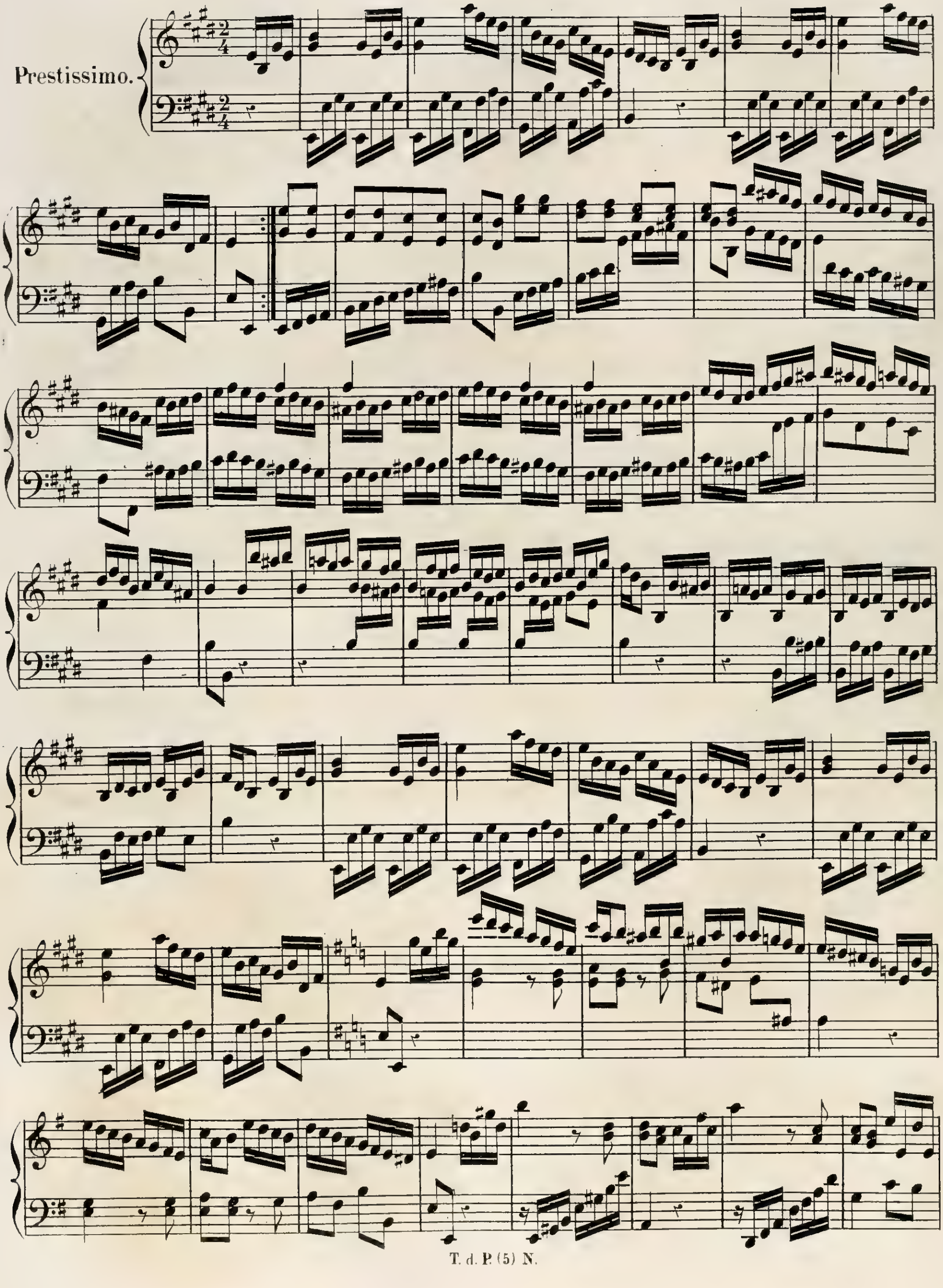



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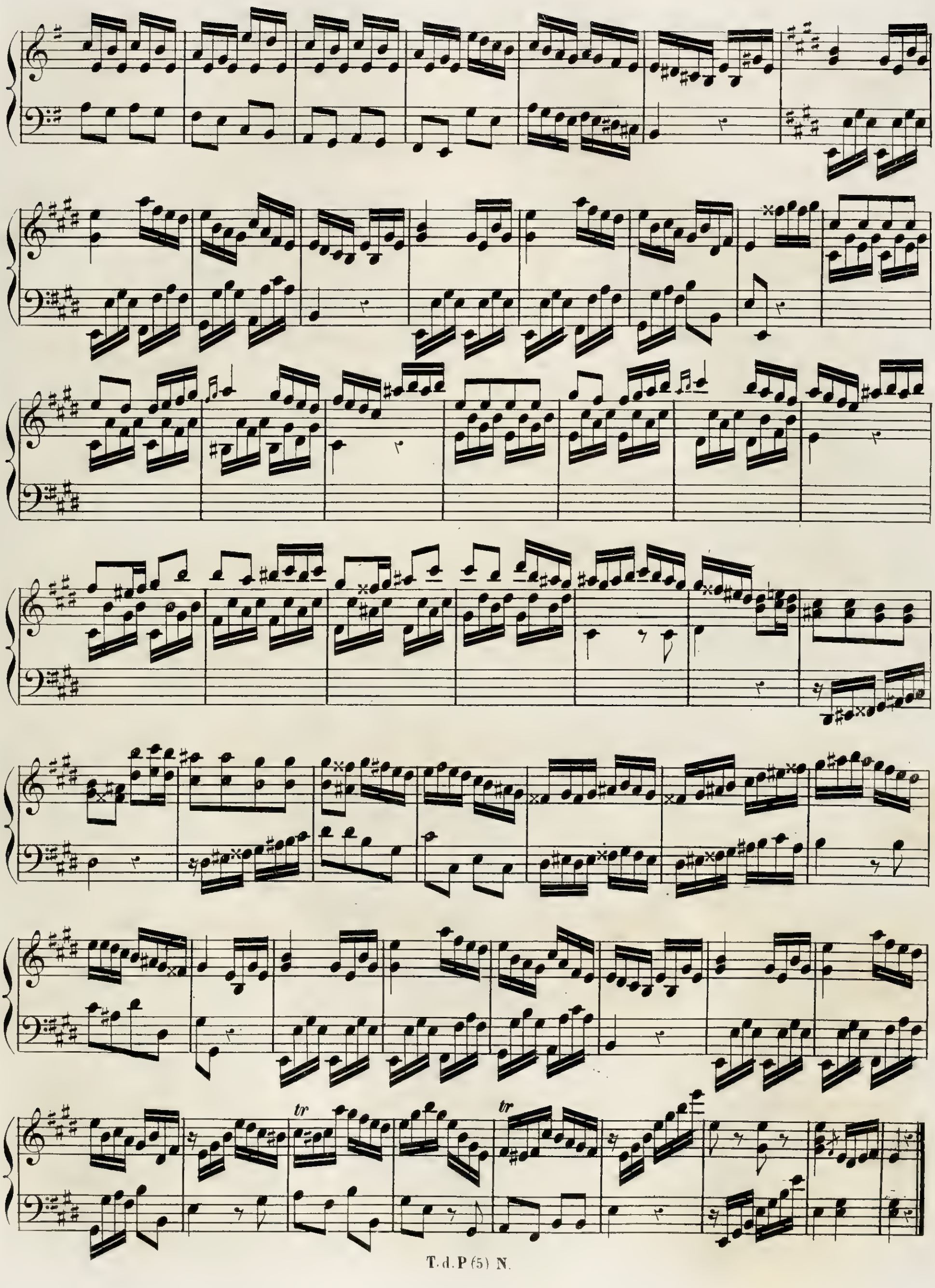

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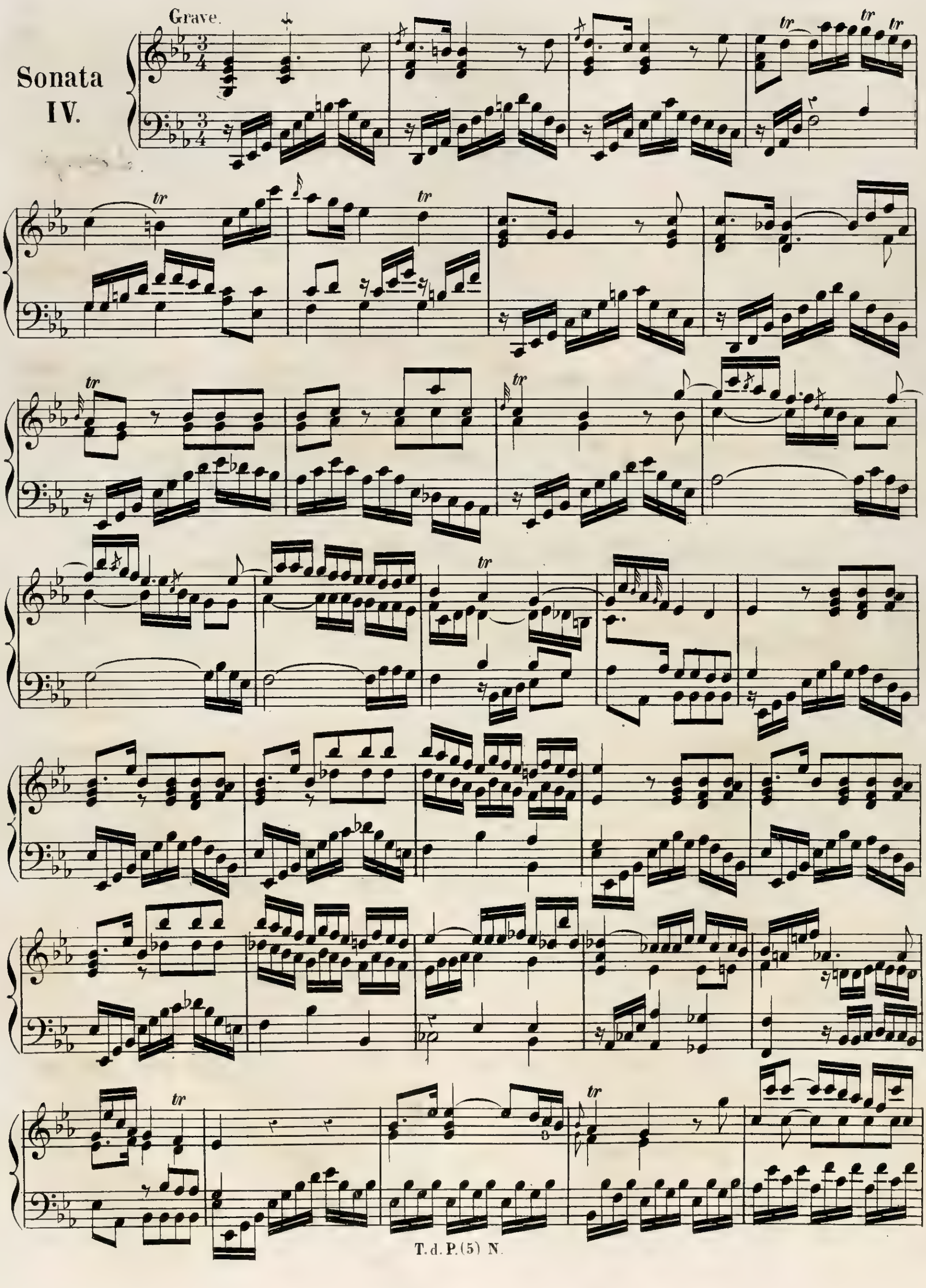

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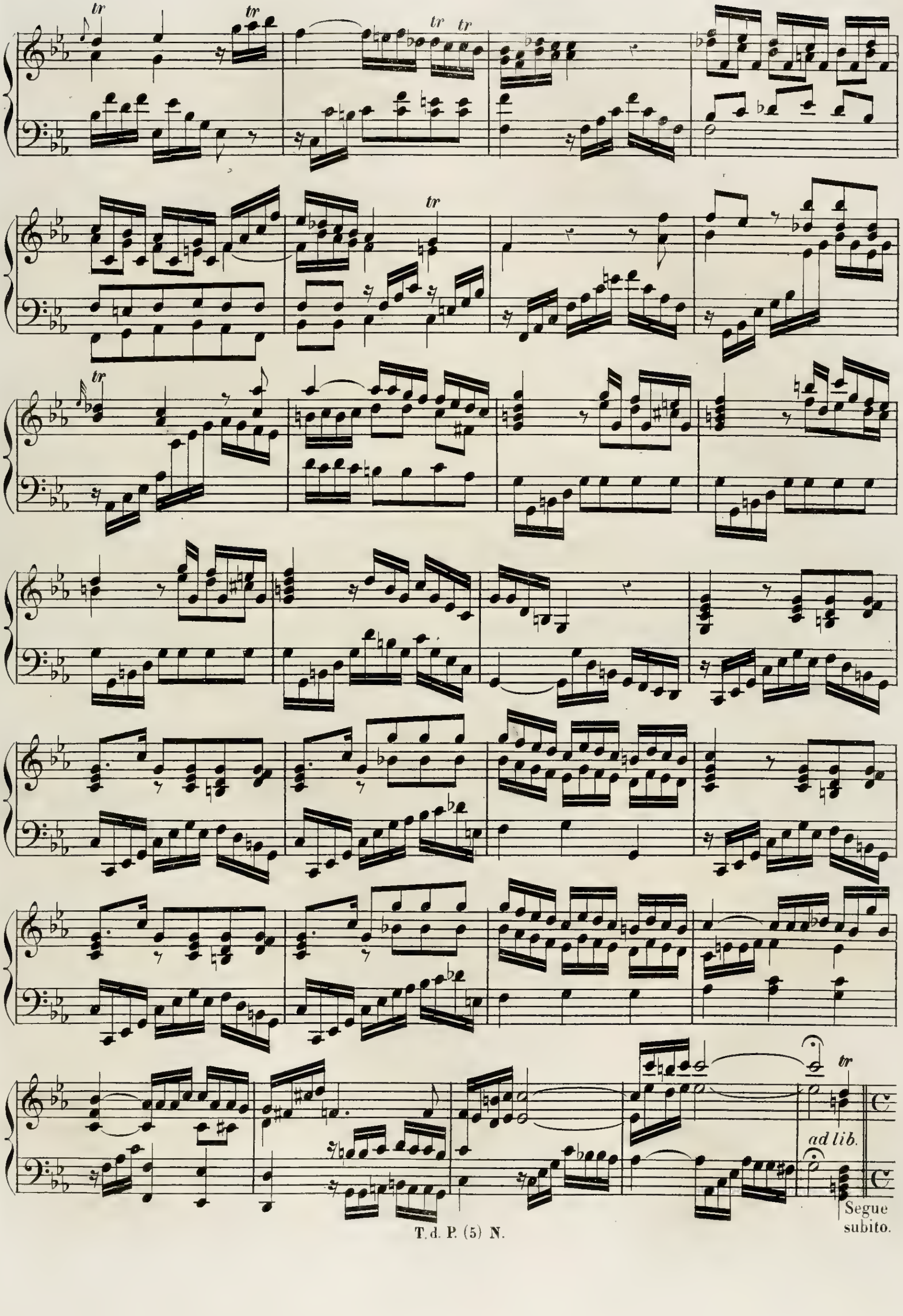

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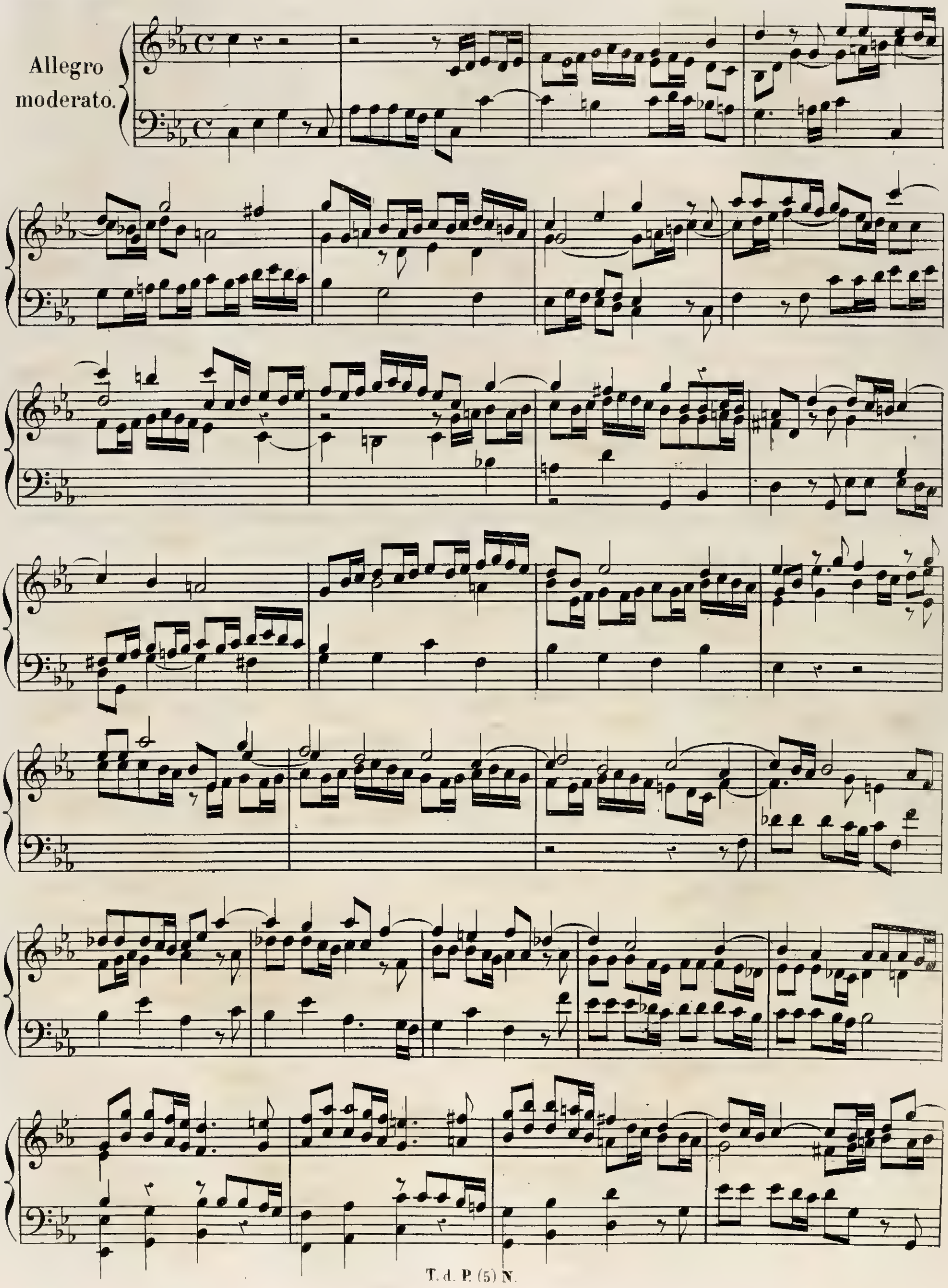

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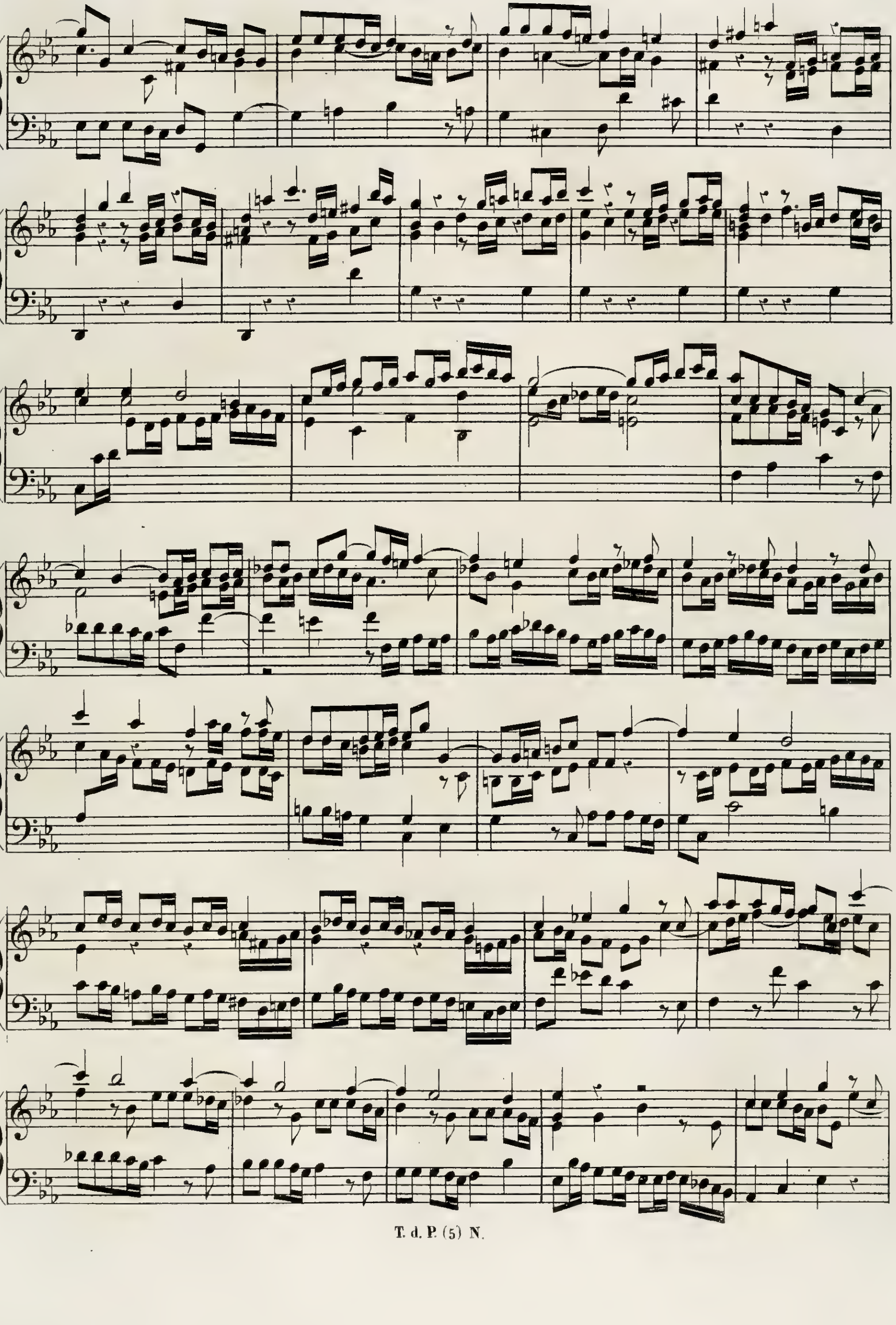

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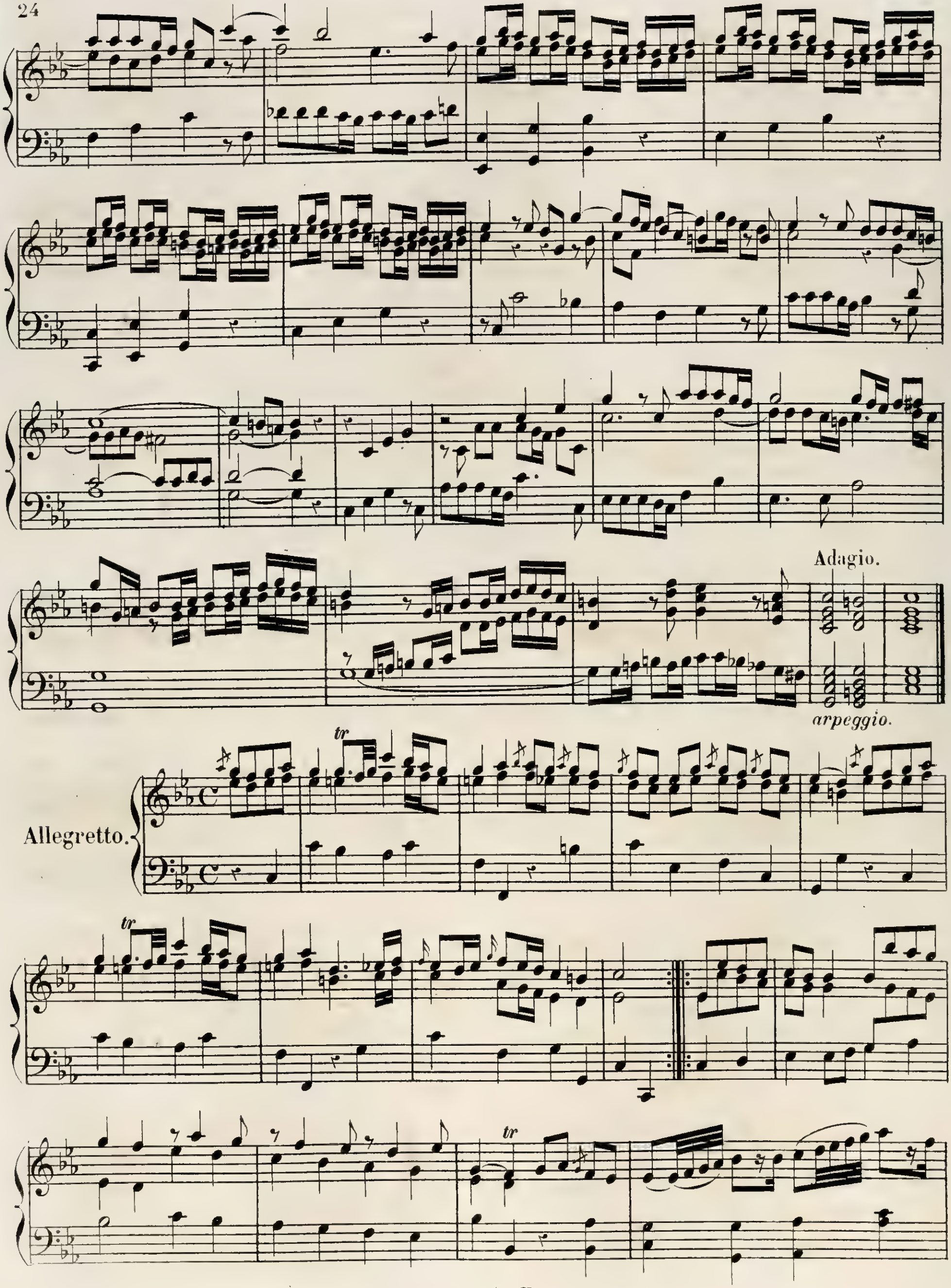
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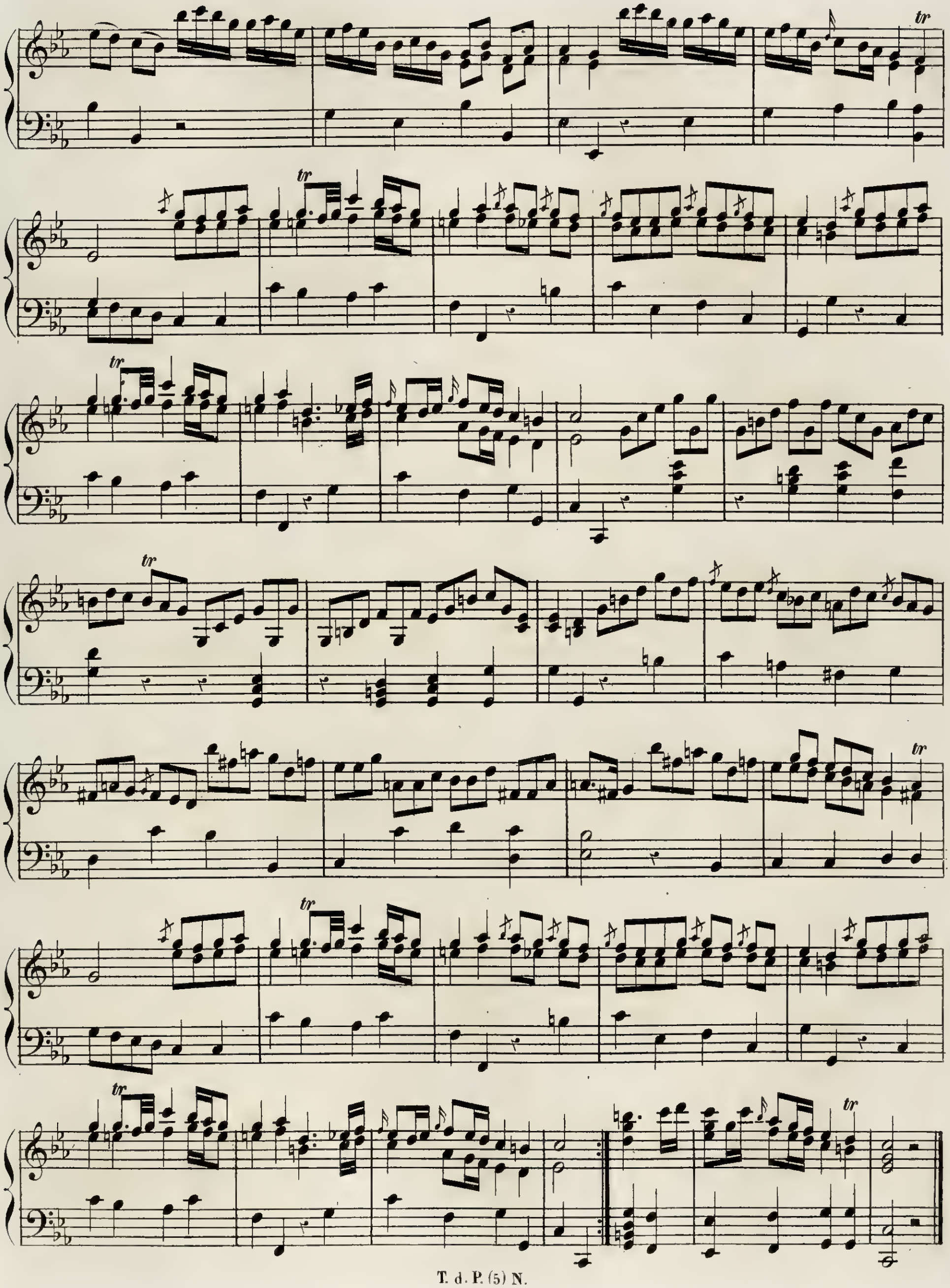



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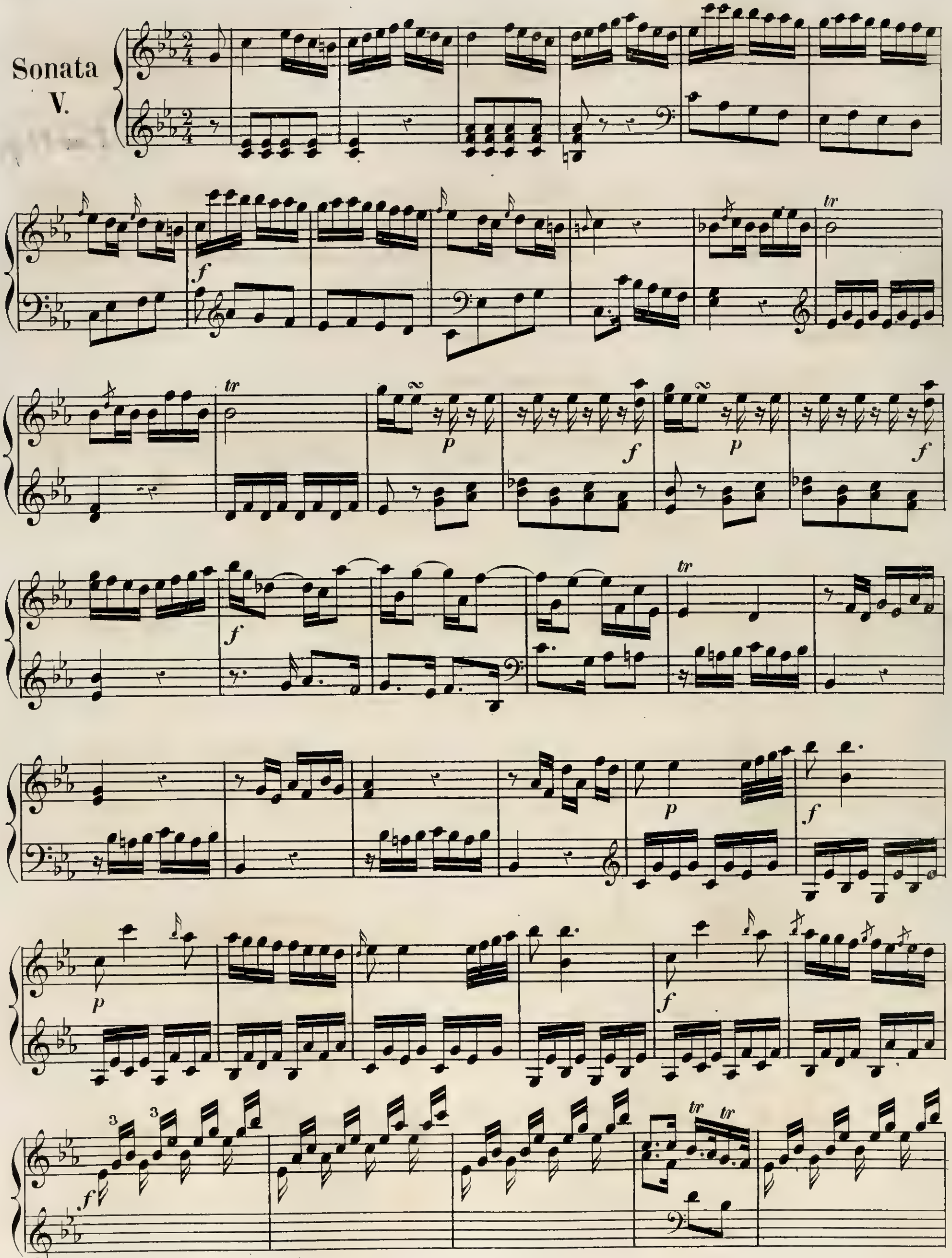

Allegro
moderato.
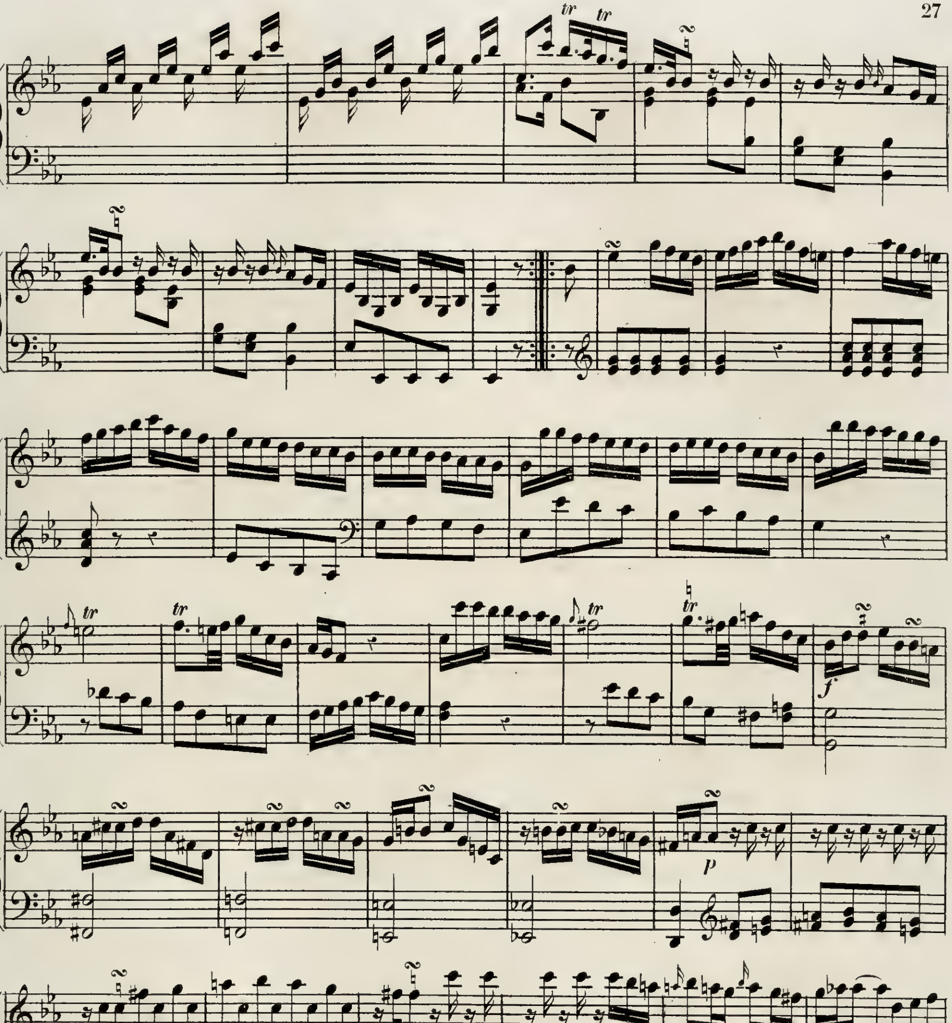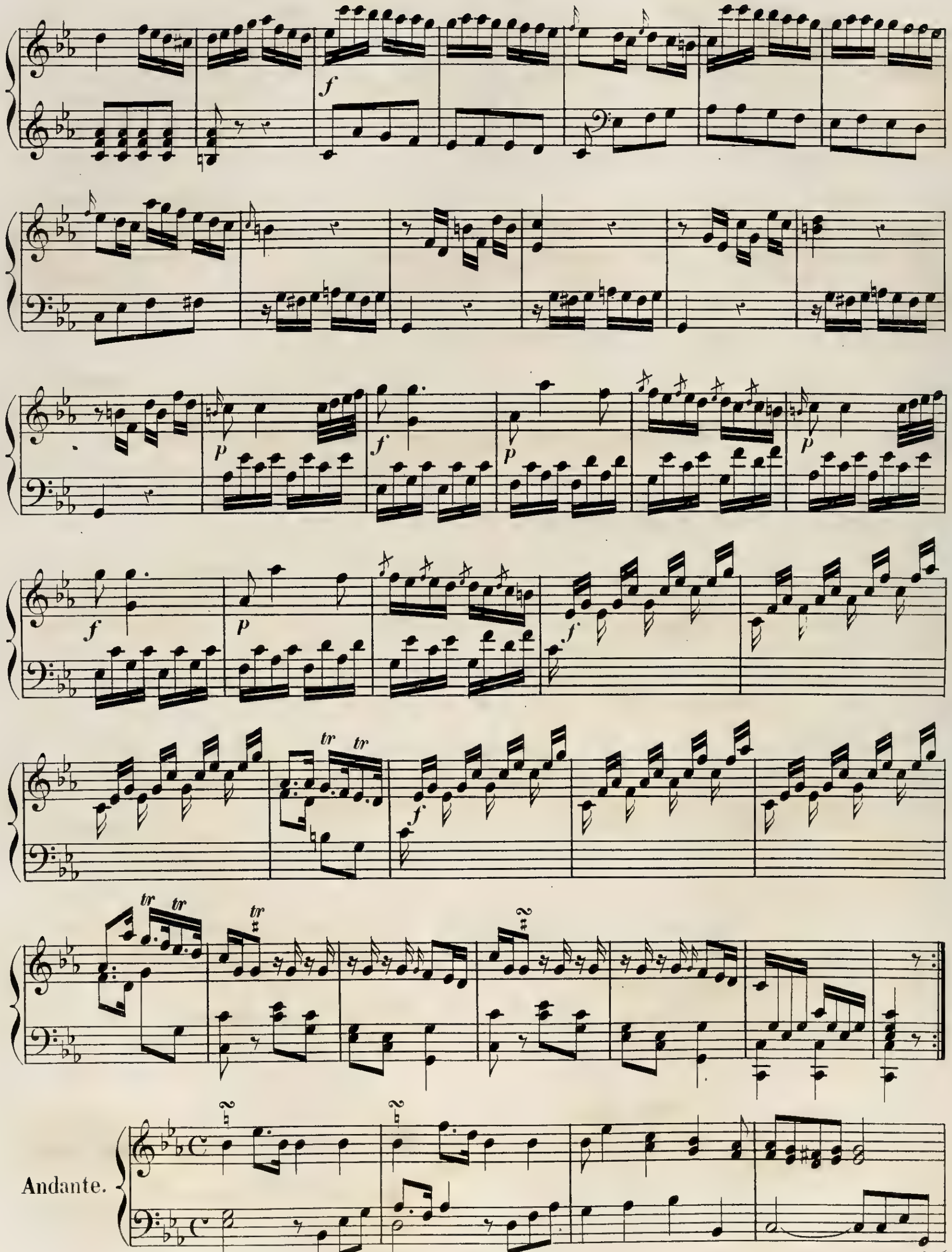



Adagio.
arpeggio.
Allegretto.
tr
tr
tr

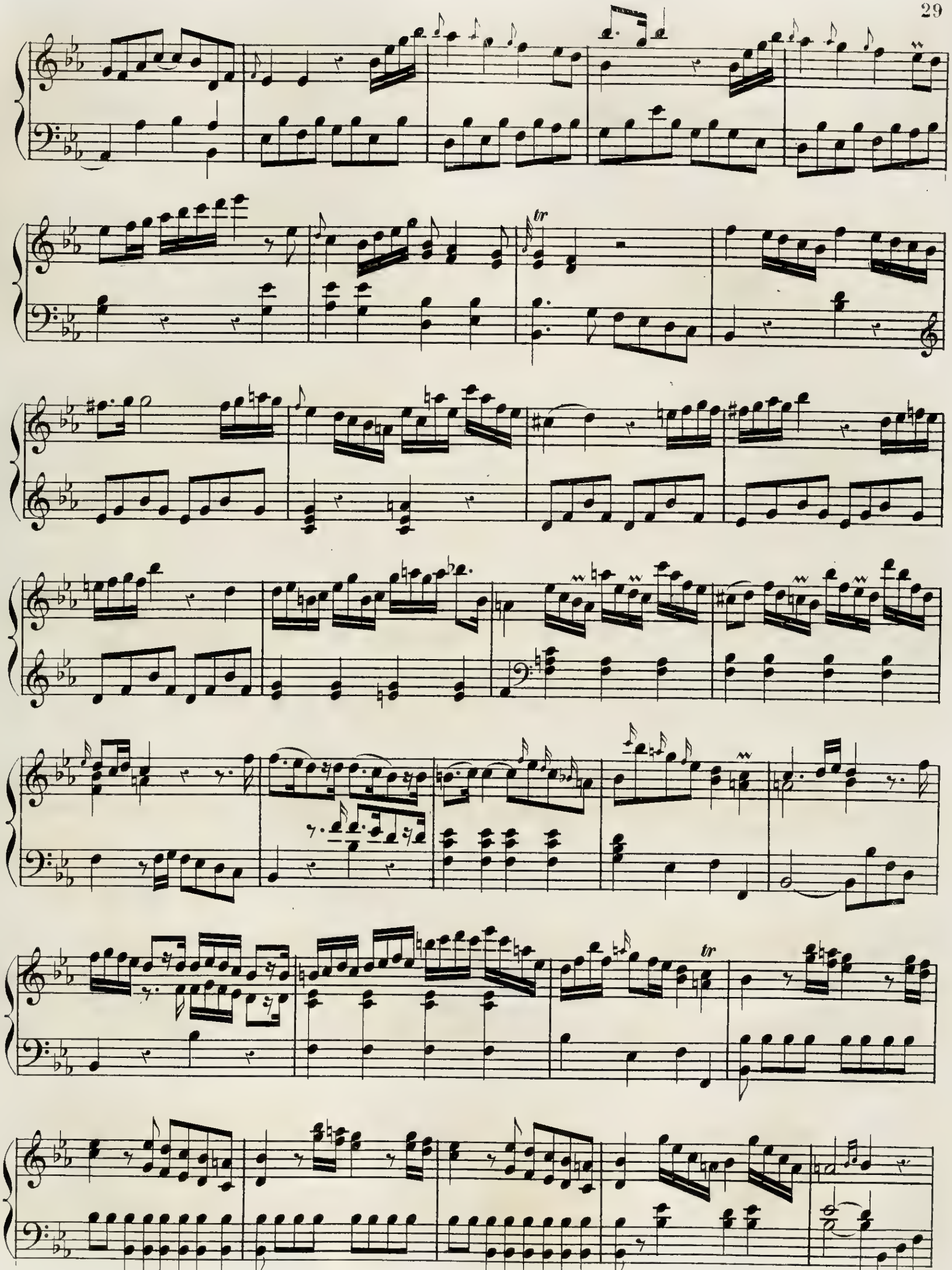

tr

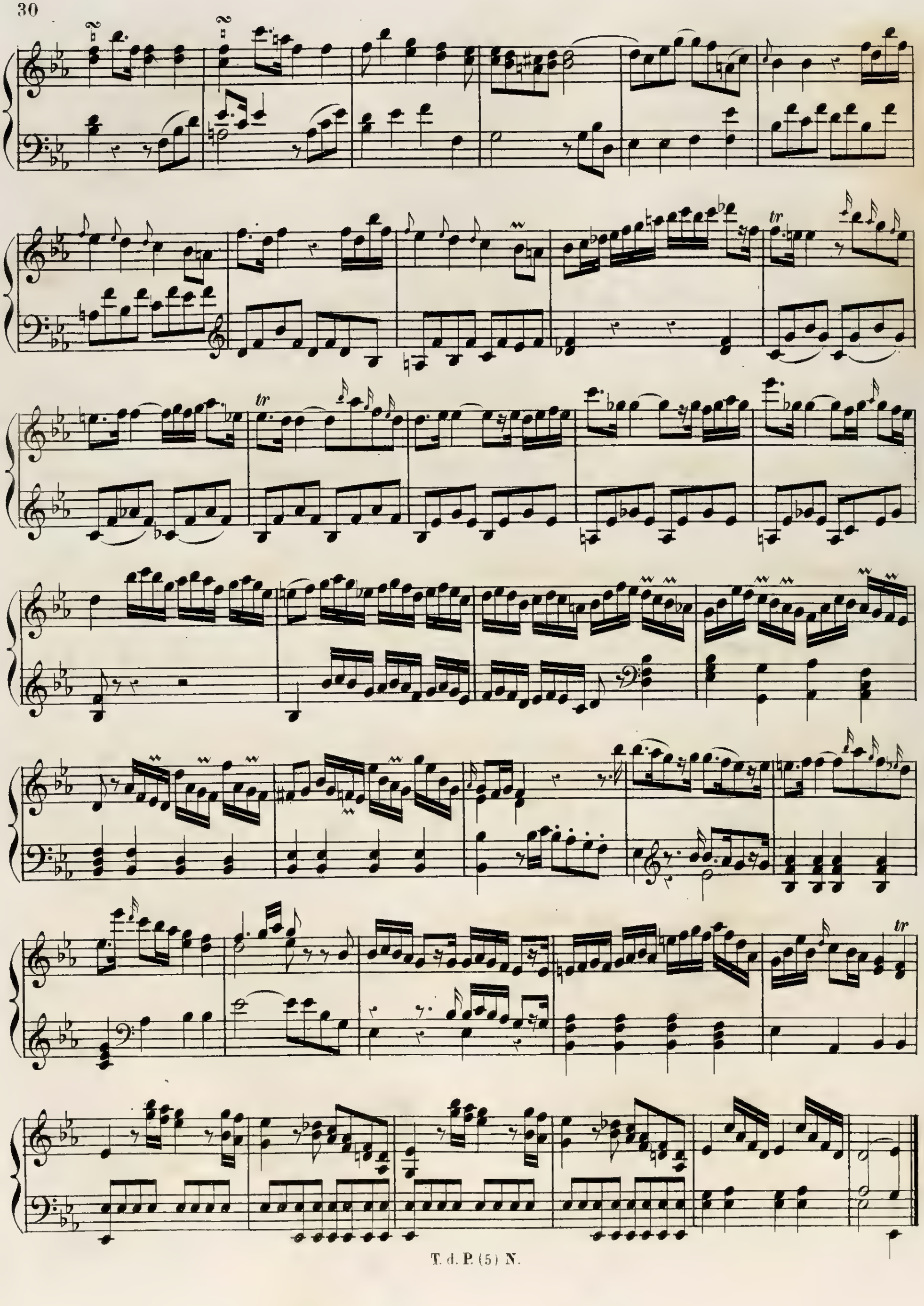
Sonata V.

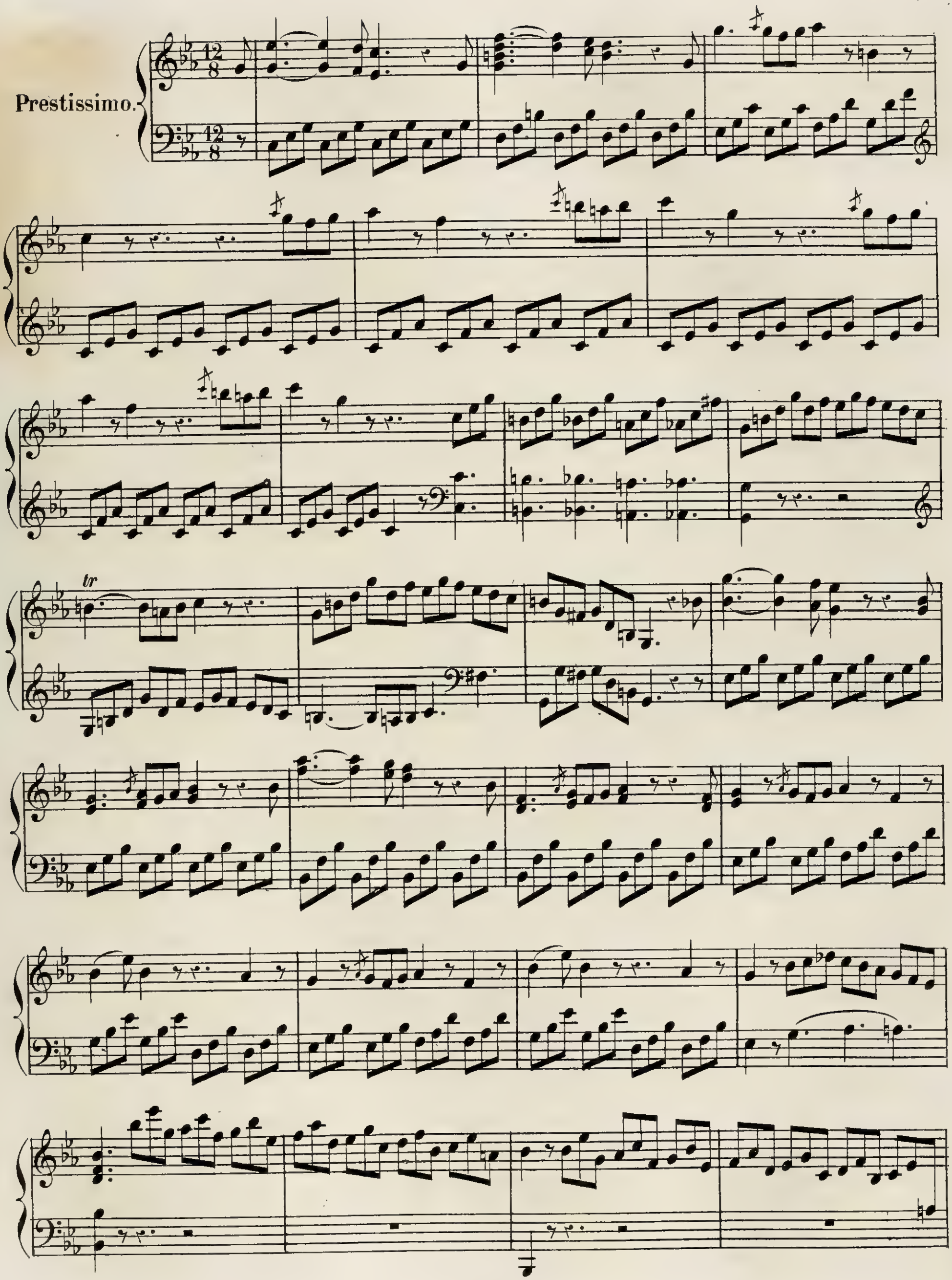


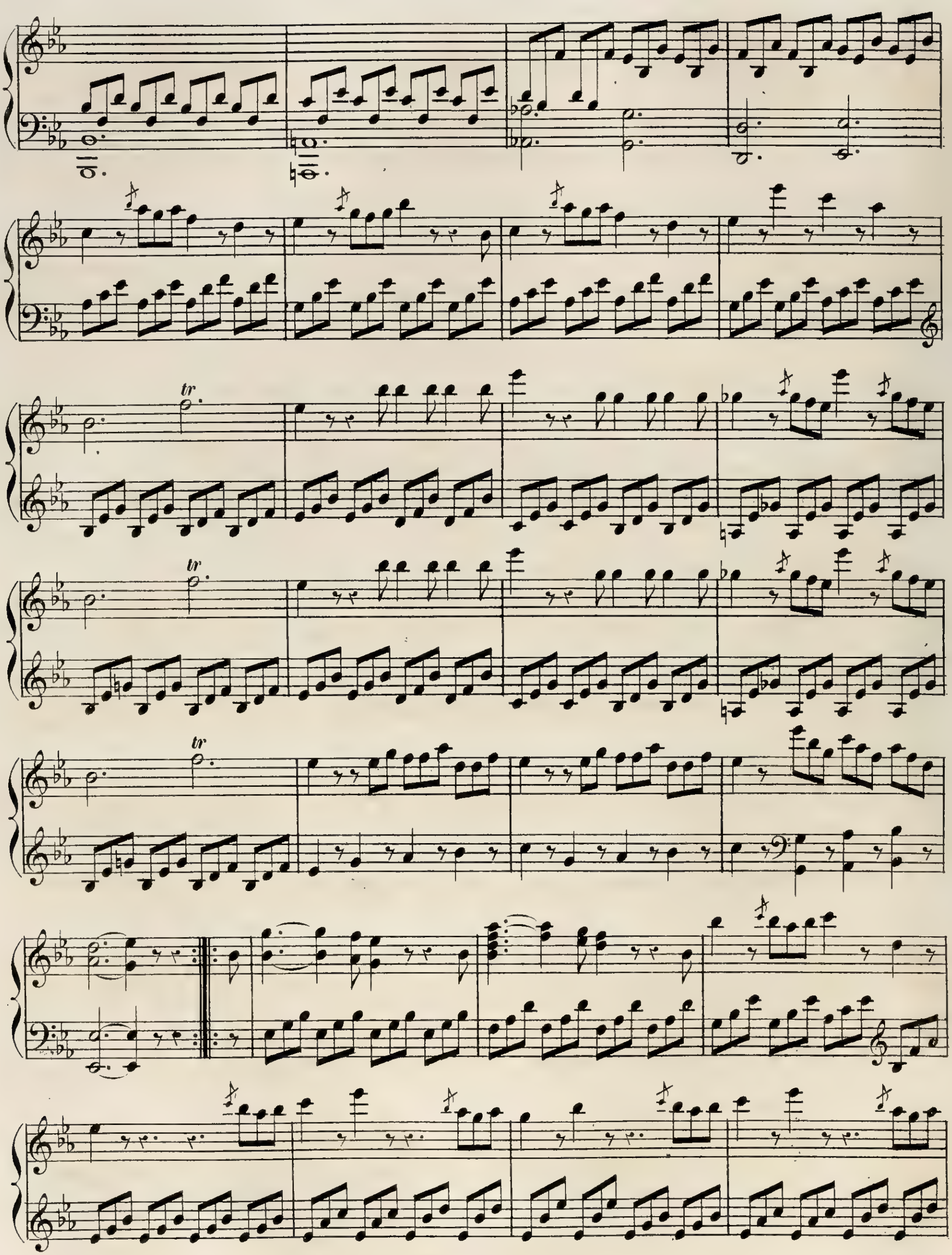

tr
f
p
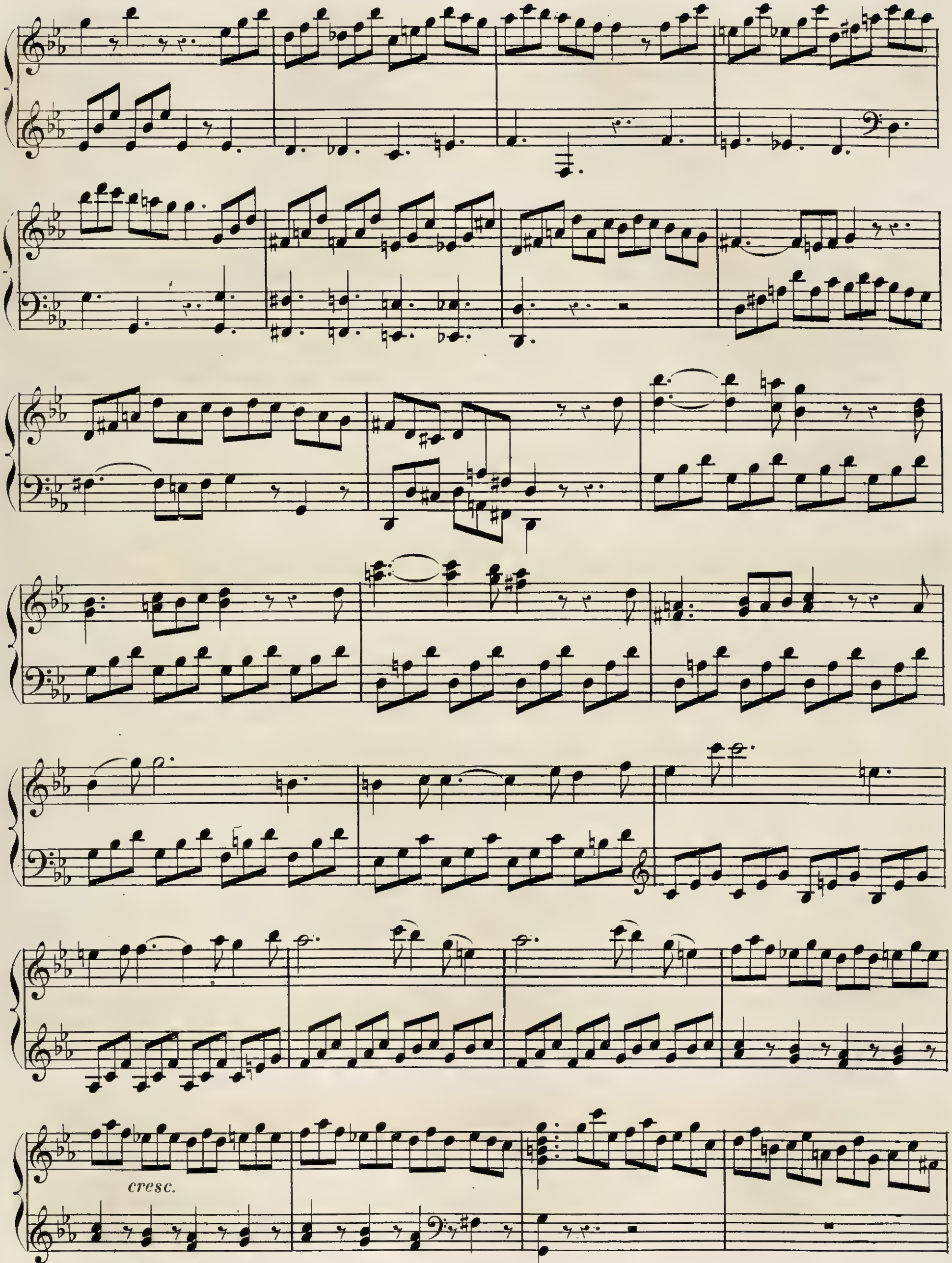

Andante.

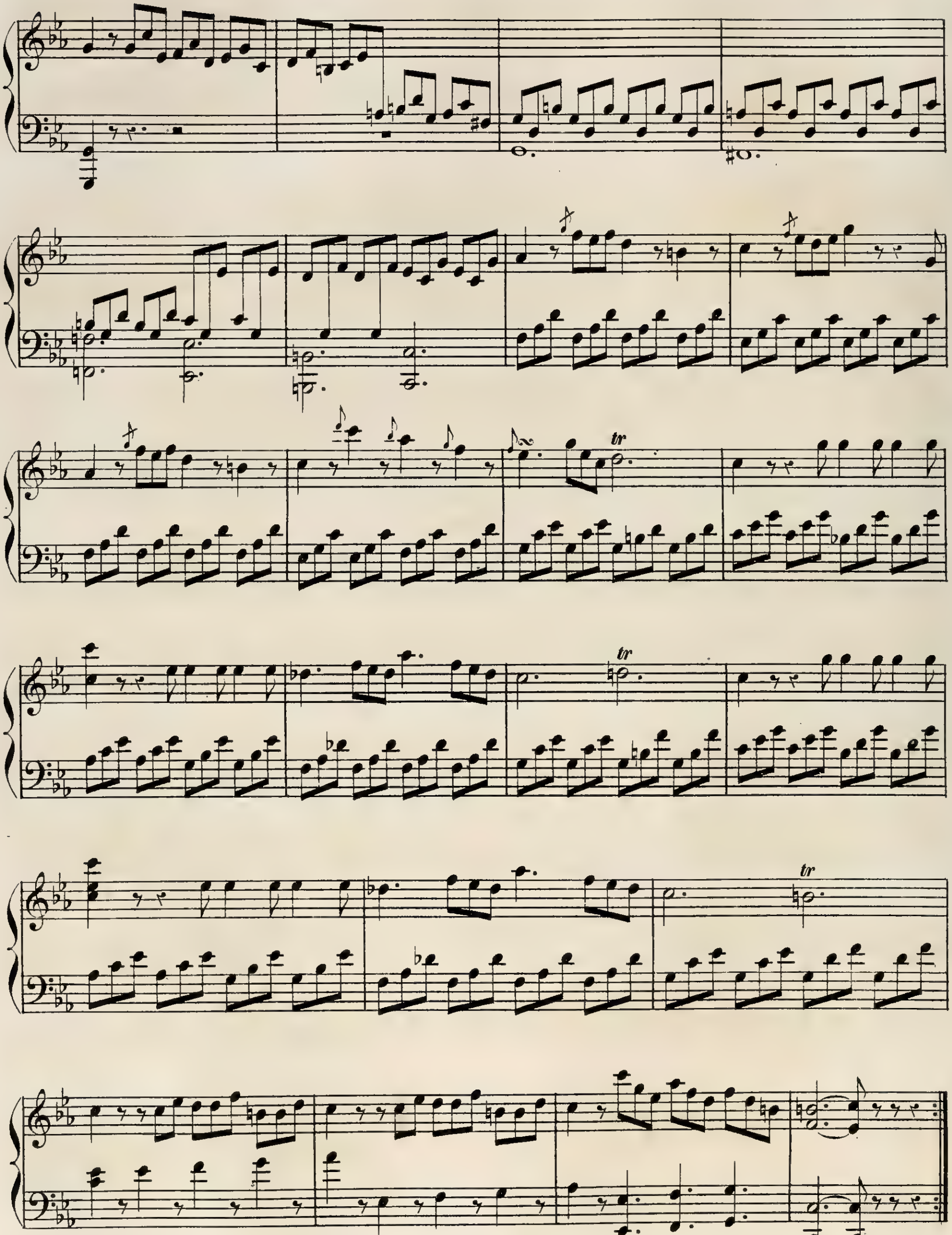



tr
tr
tr


Prestissimo.
tr
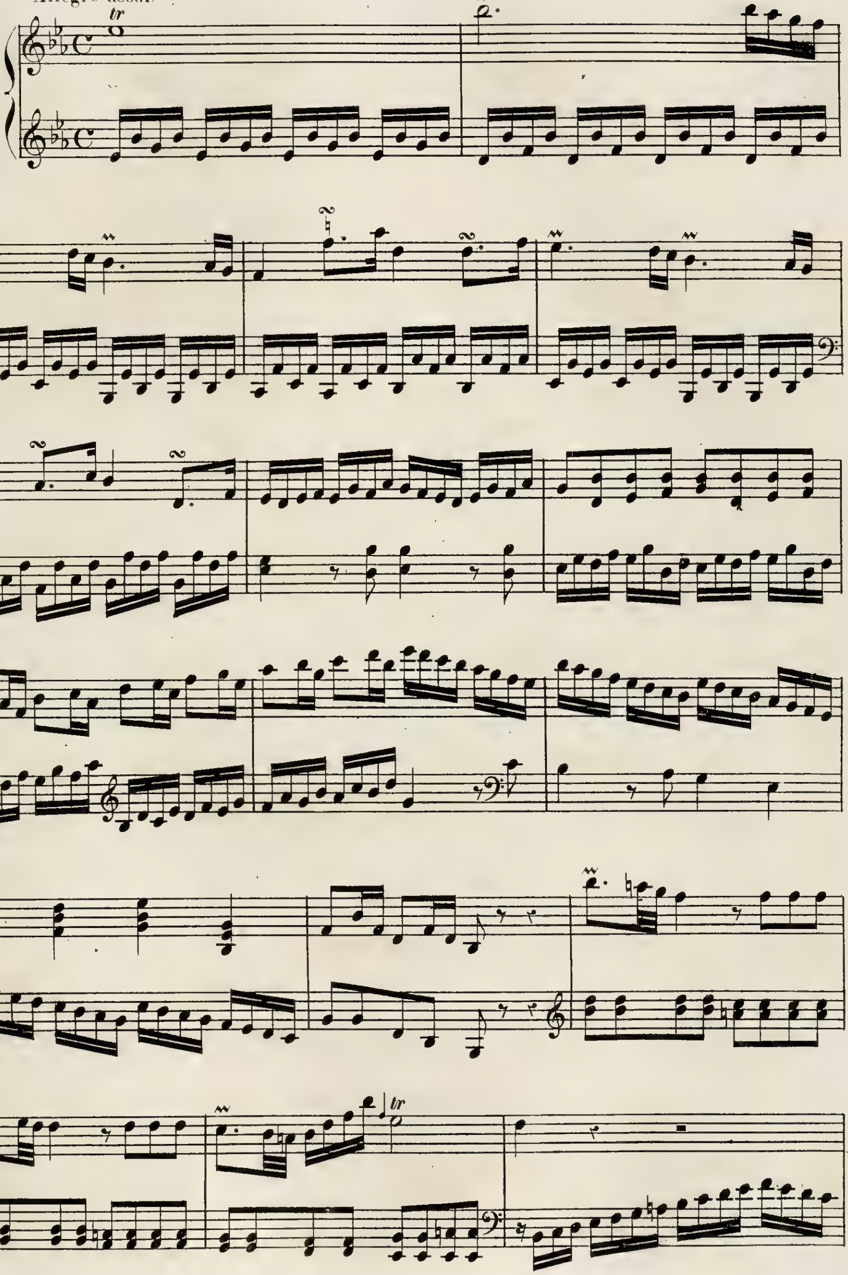

tr
tr
tr
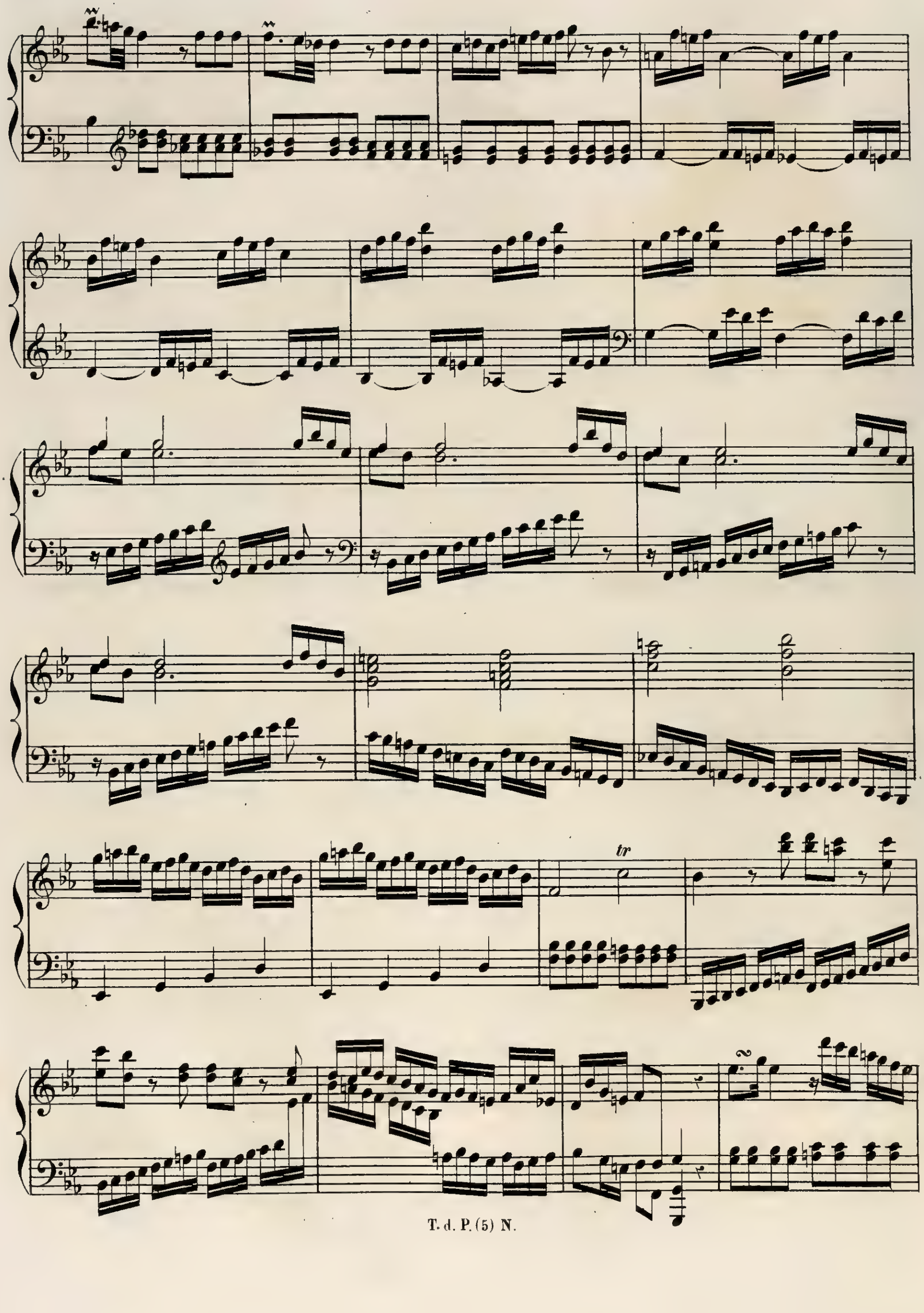

cresc.
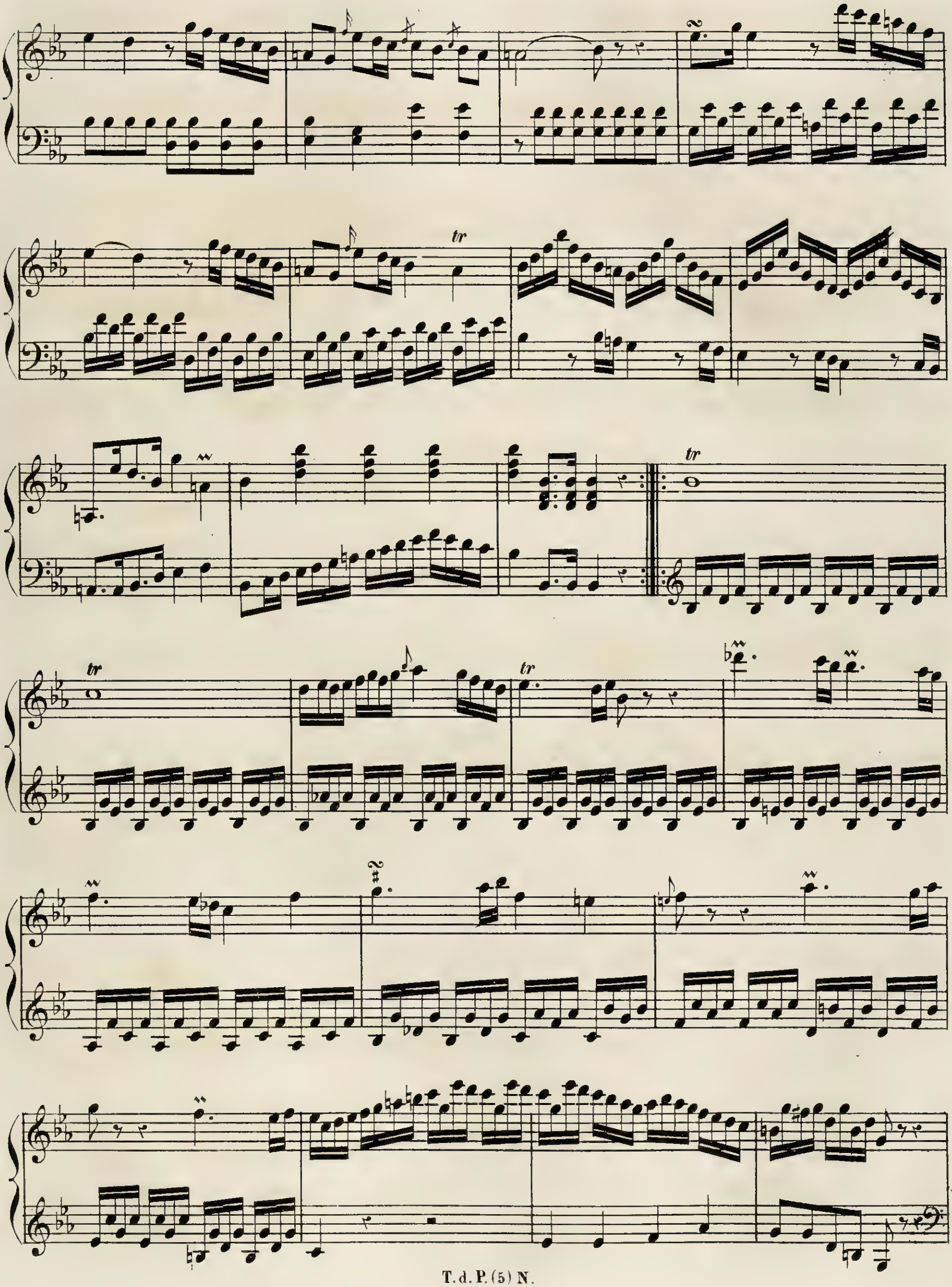

tr
tr
tr
tr
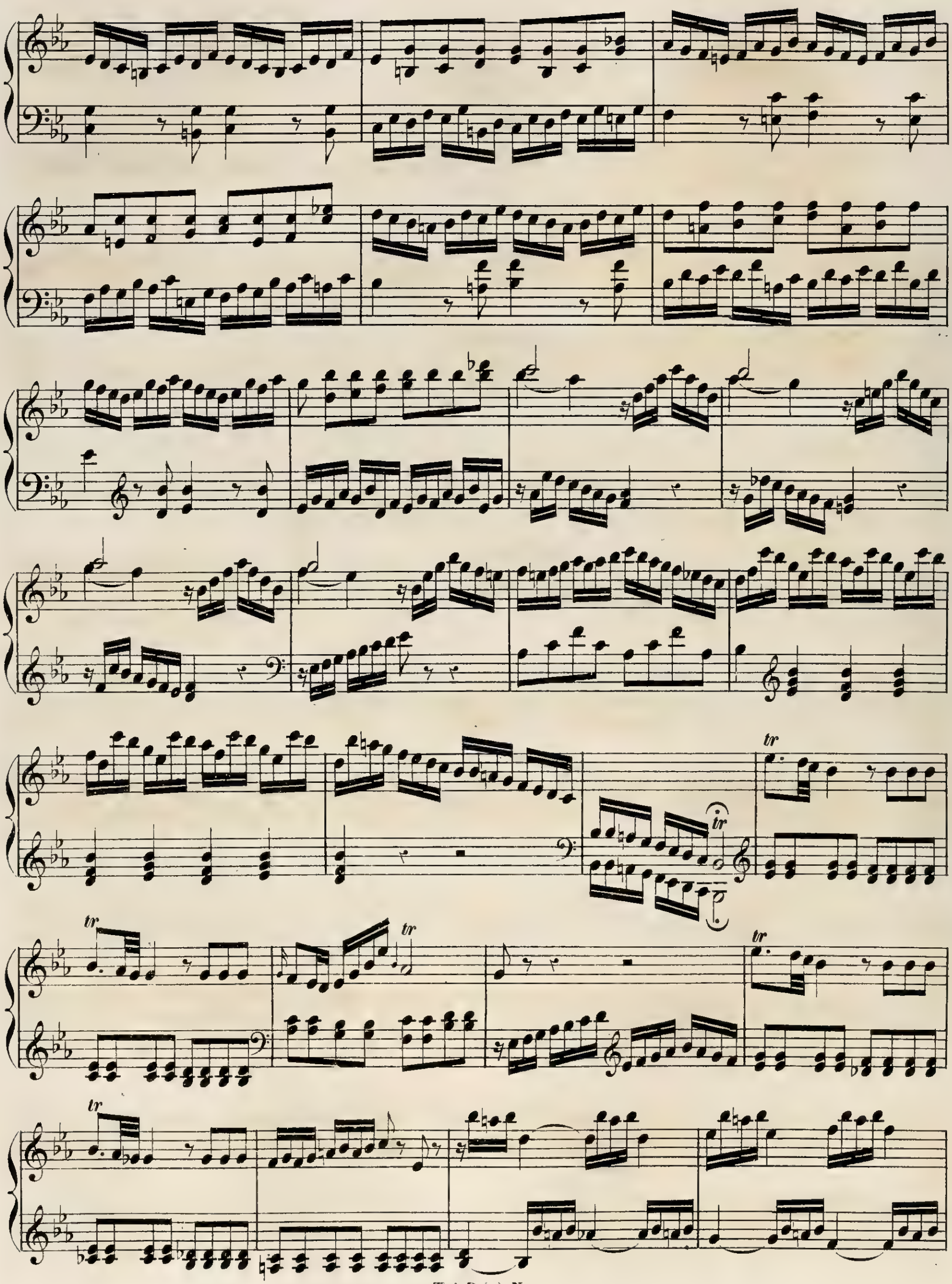
Allegro assai.

Sonata VI.
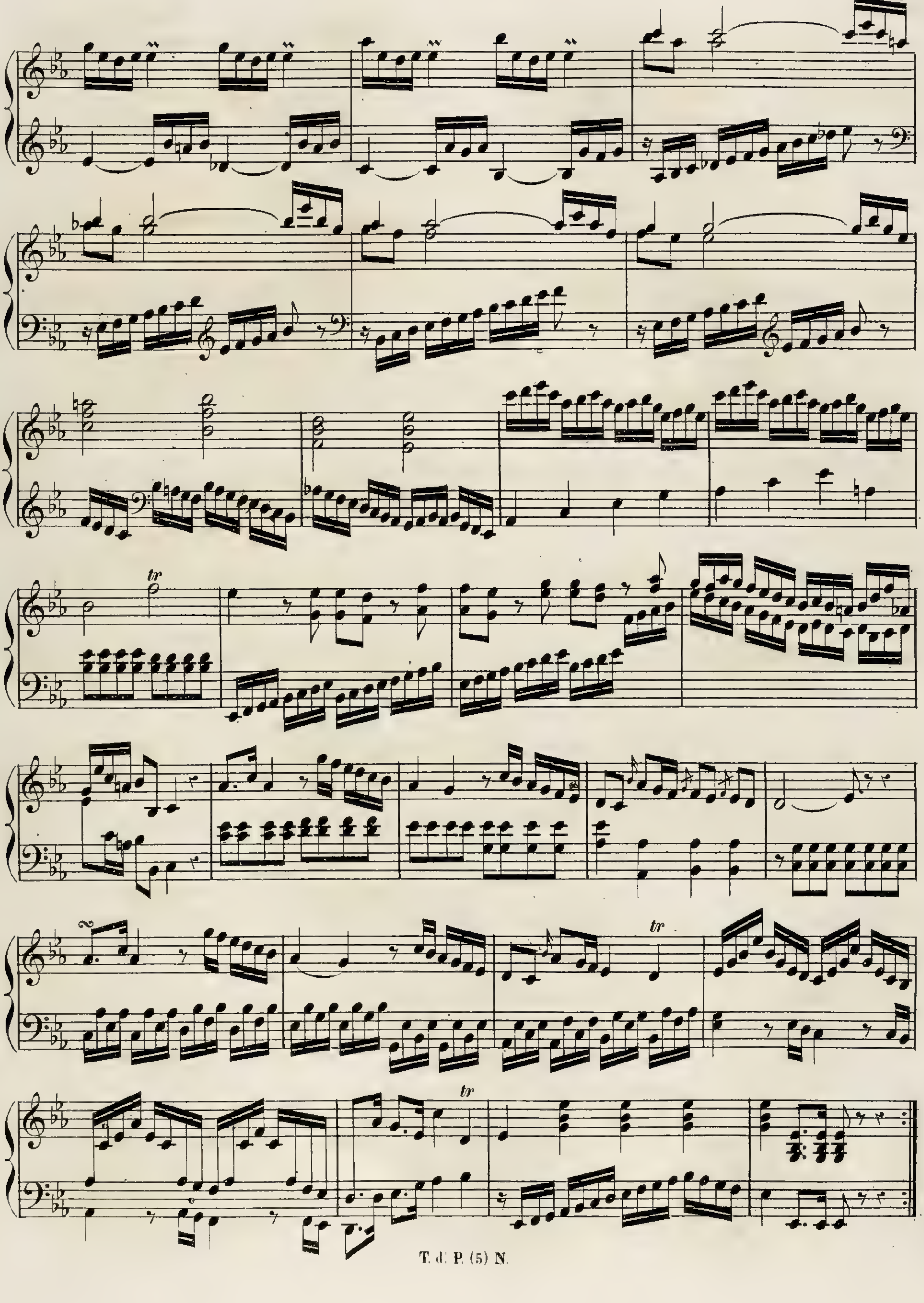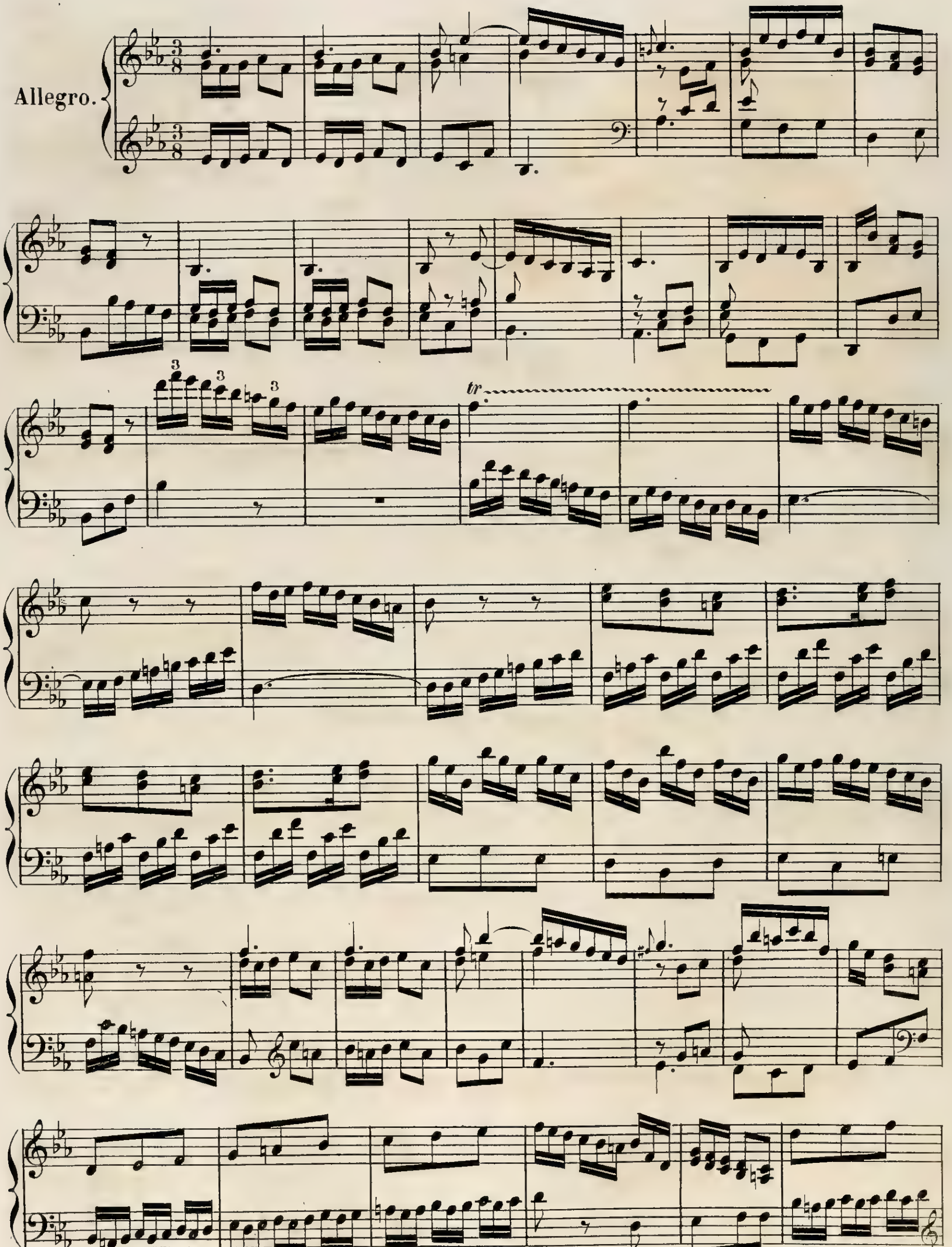



tr
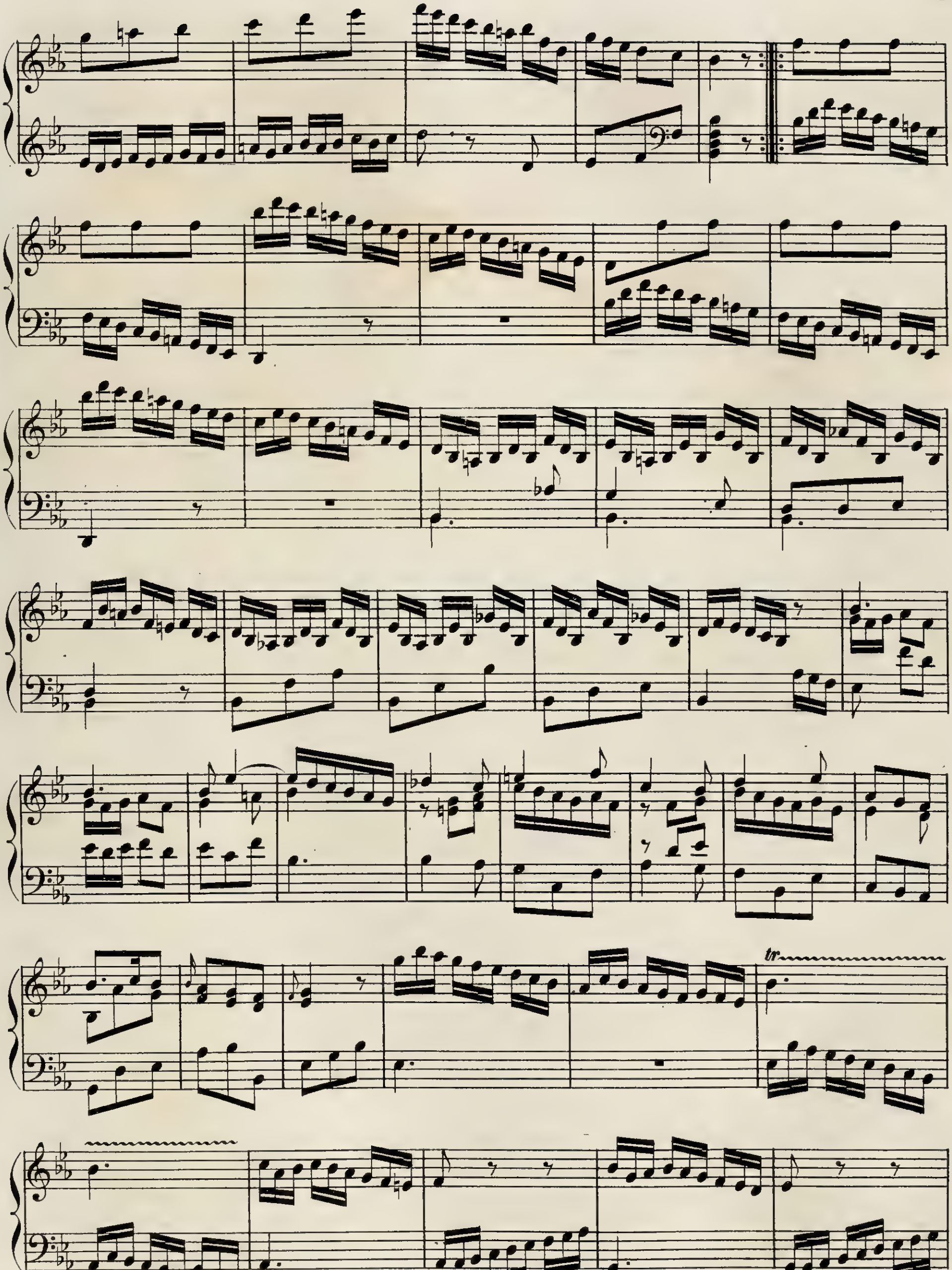

tr
tr
tr
tr

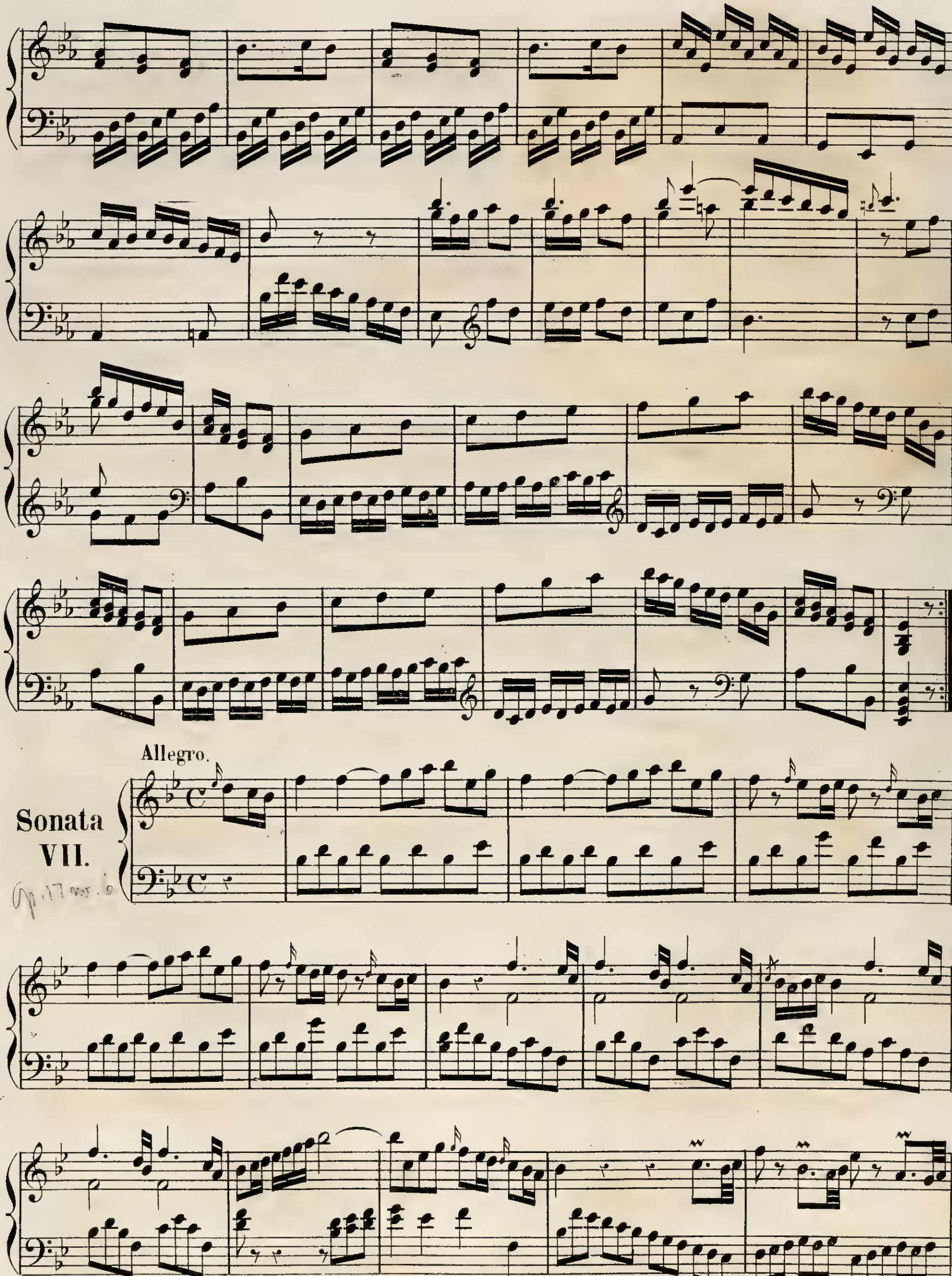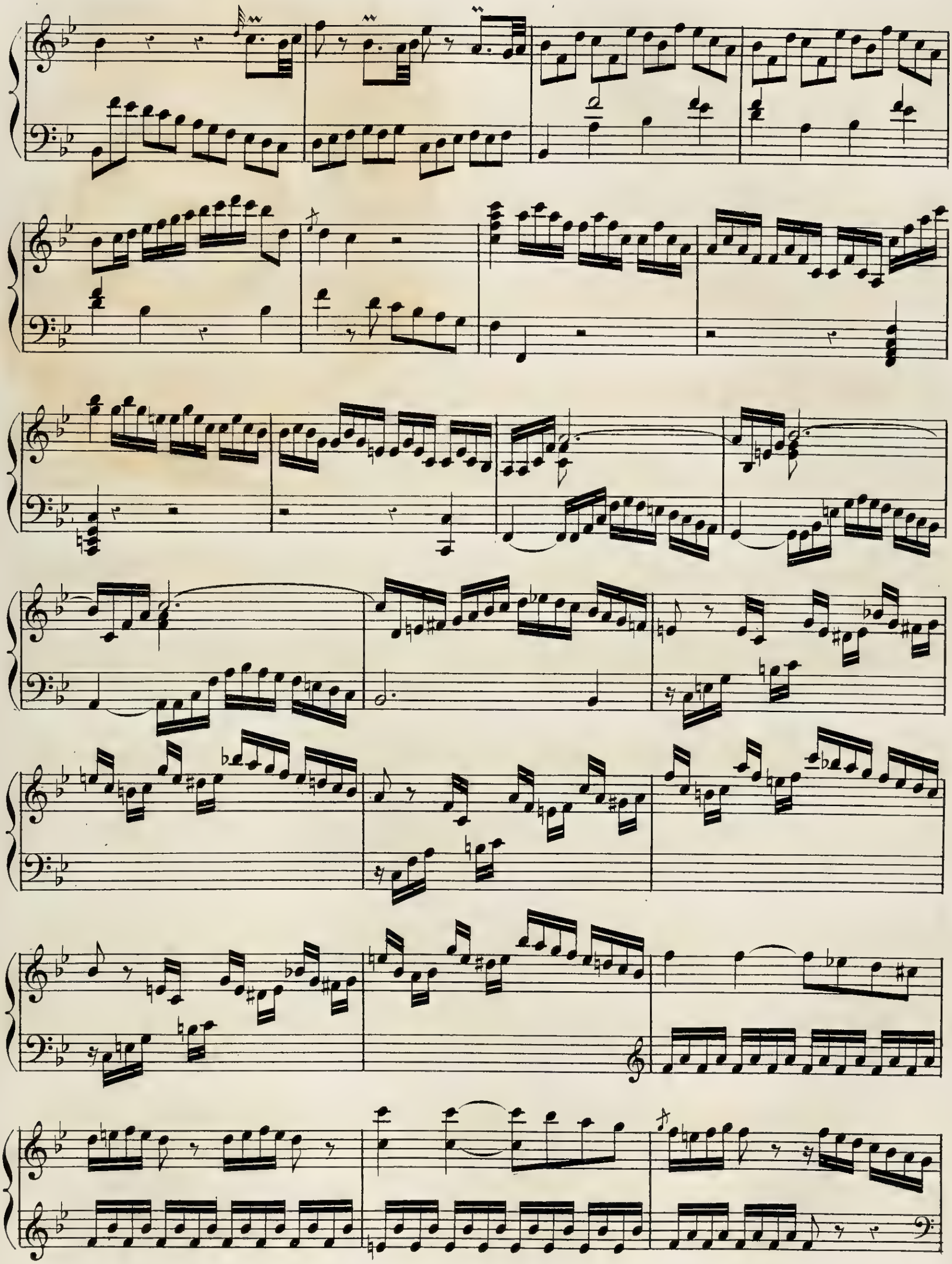


tr
tr
tr
tr
tr
tr

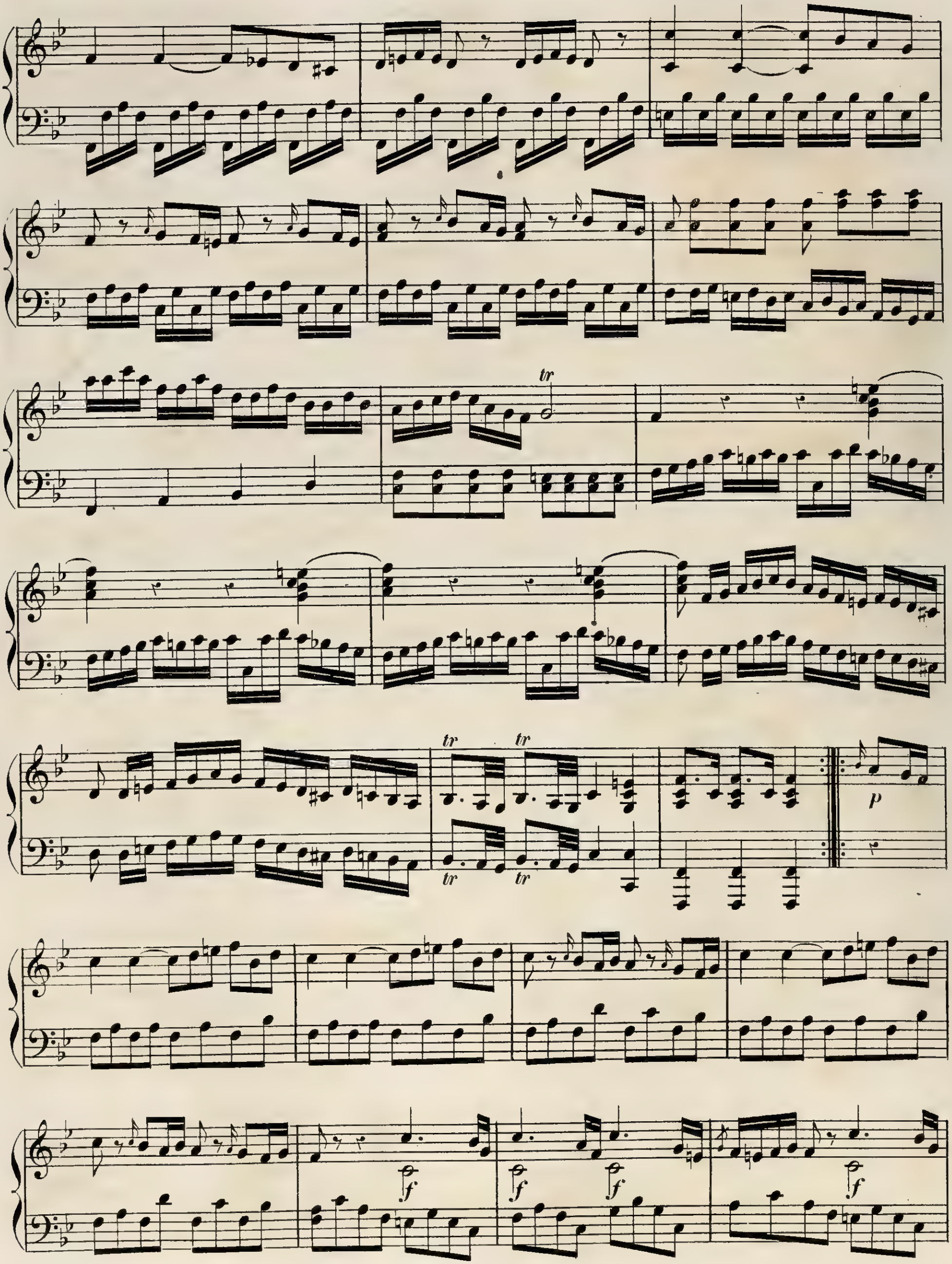

tr
tr
tr
tr
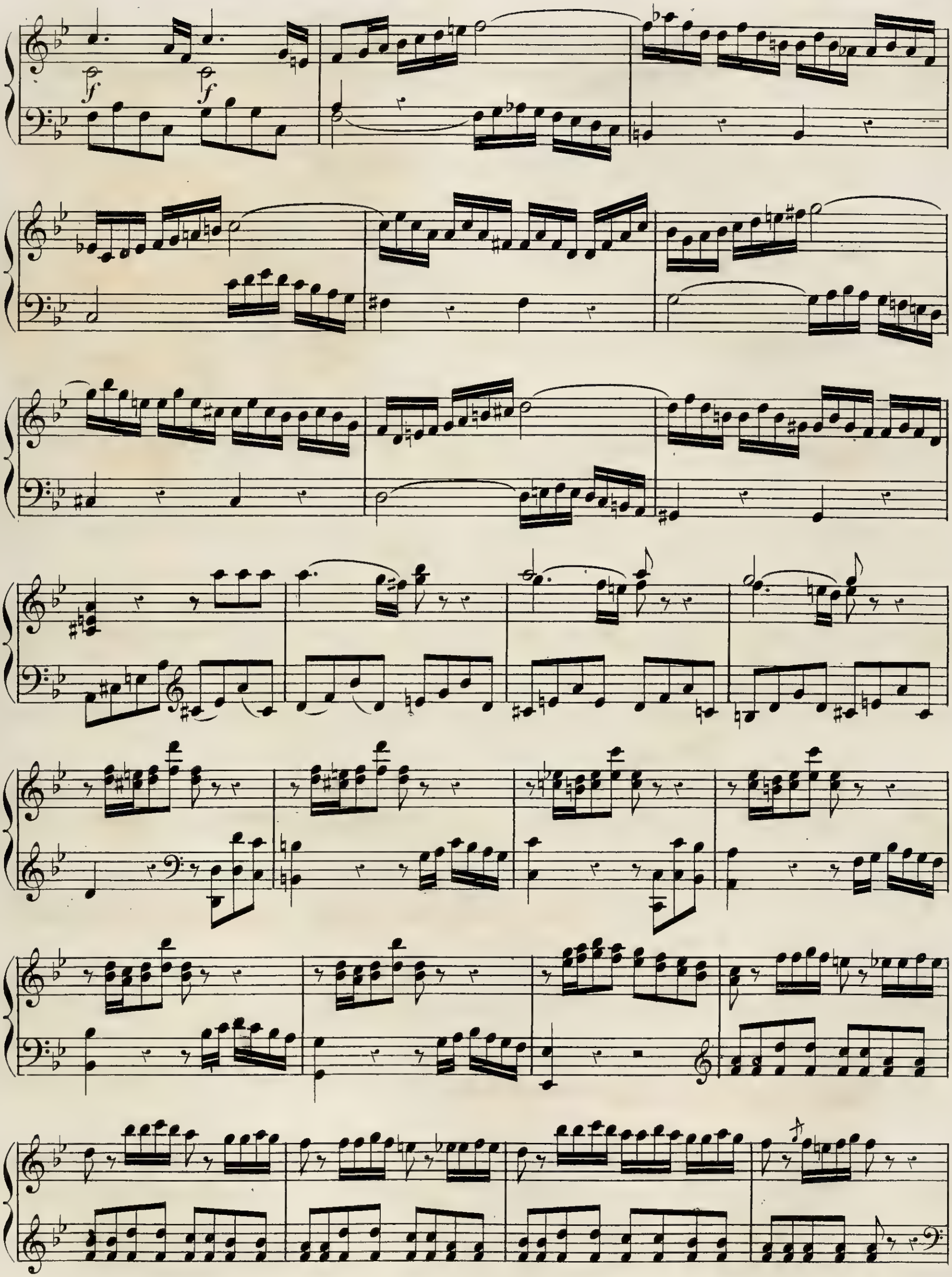

Allegro.
tr
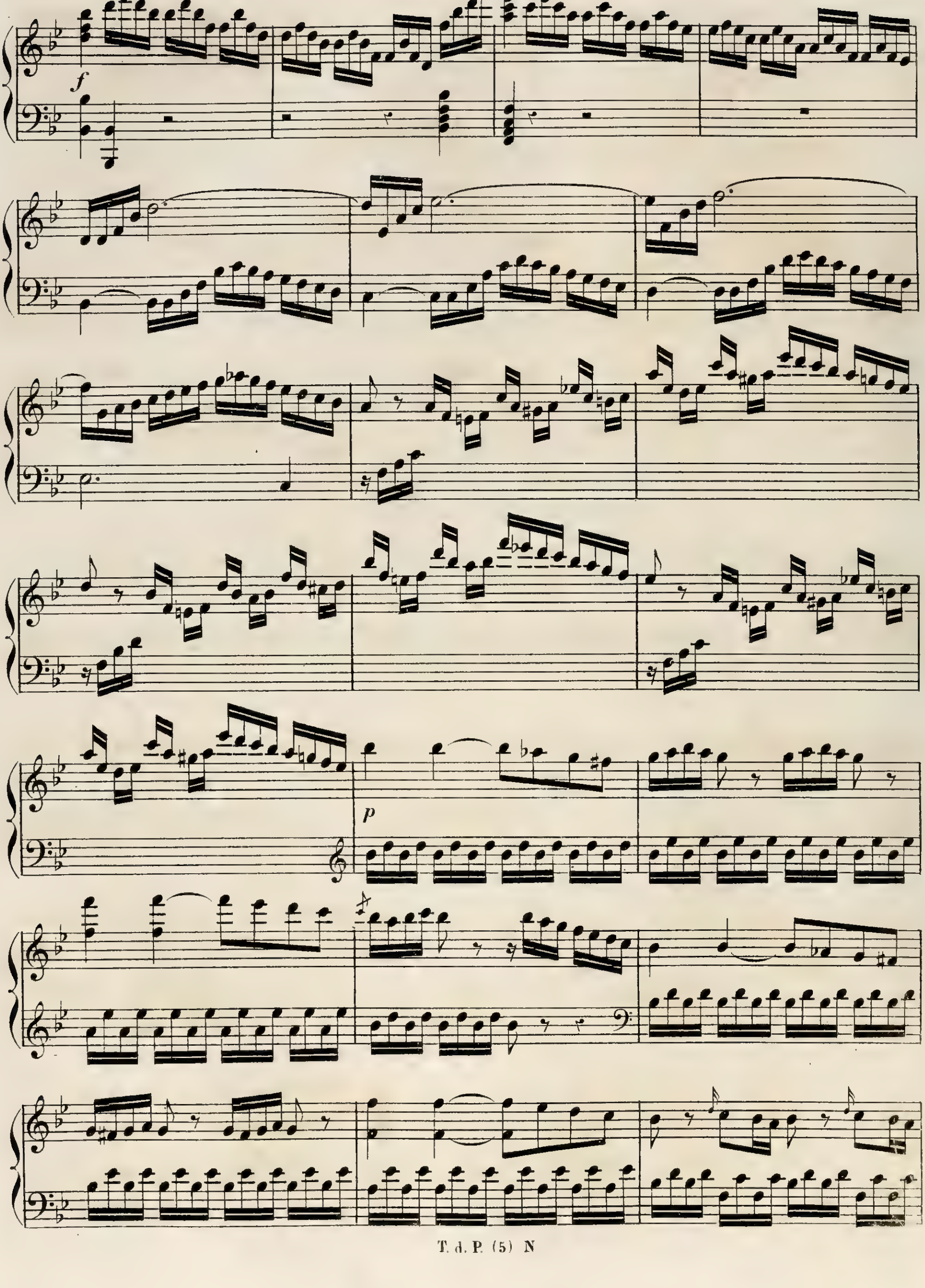

tr

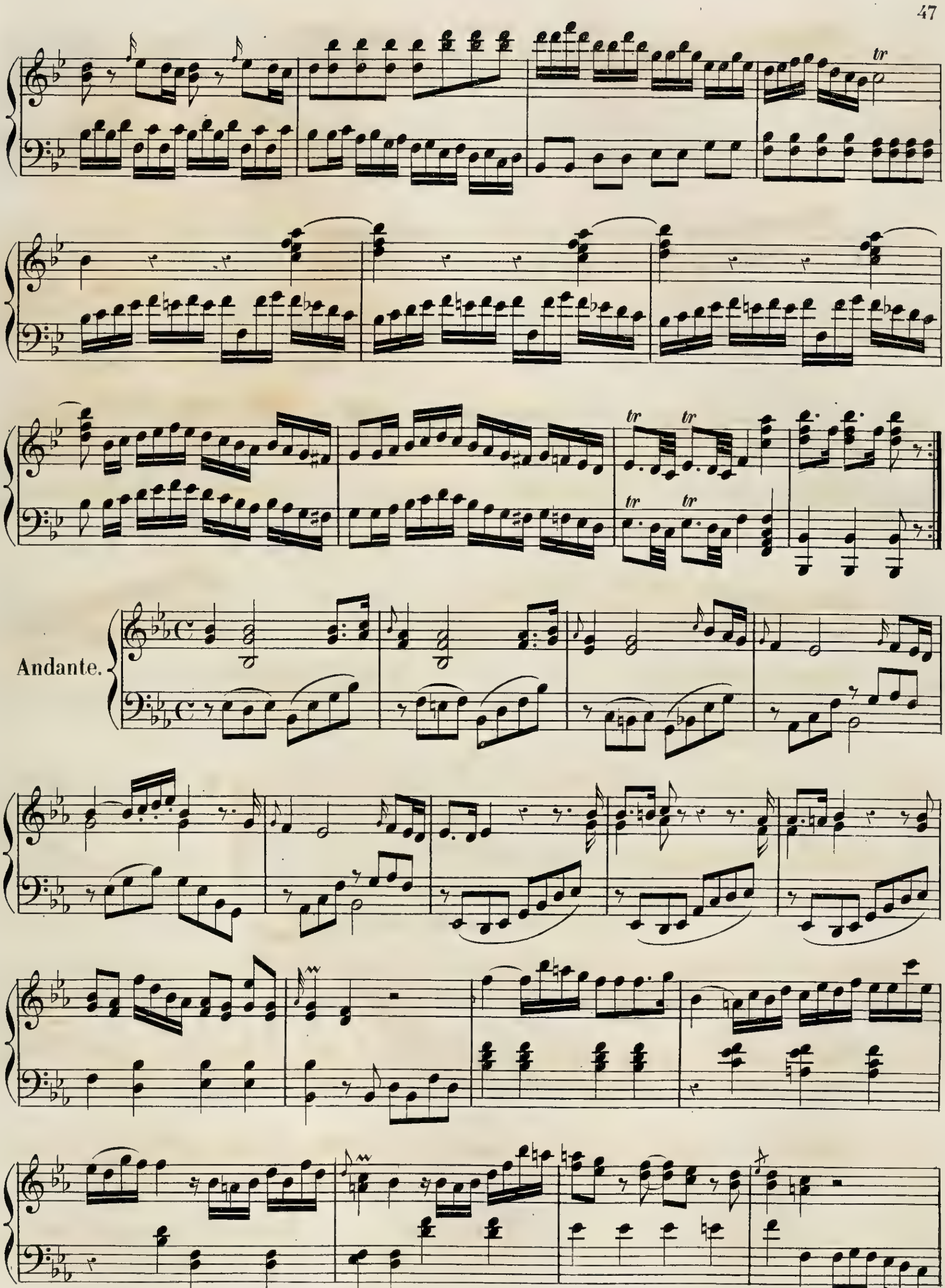

Allegro.
Sonata
VII.

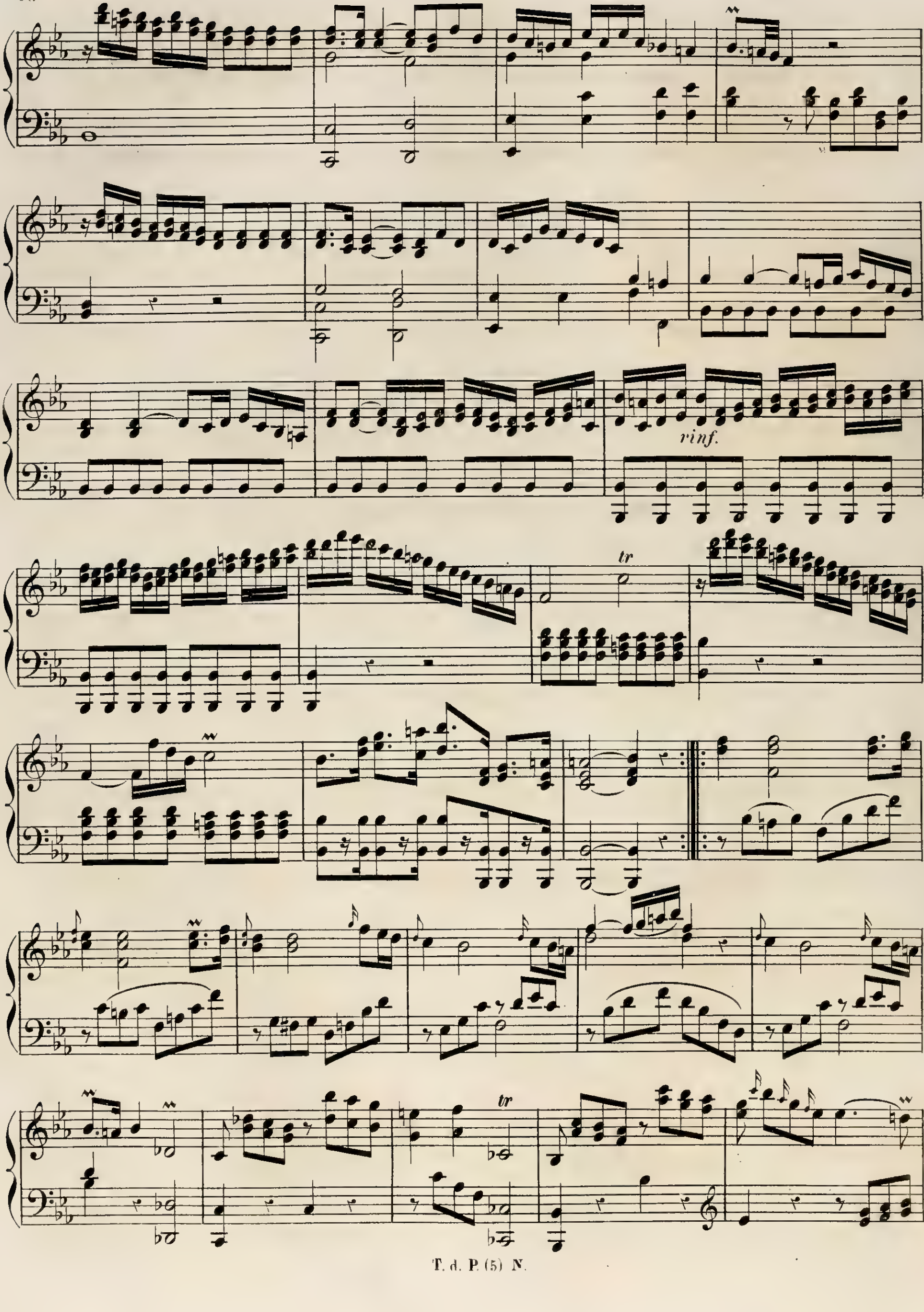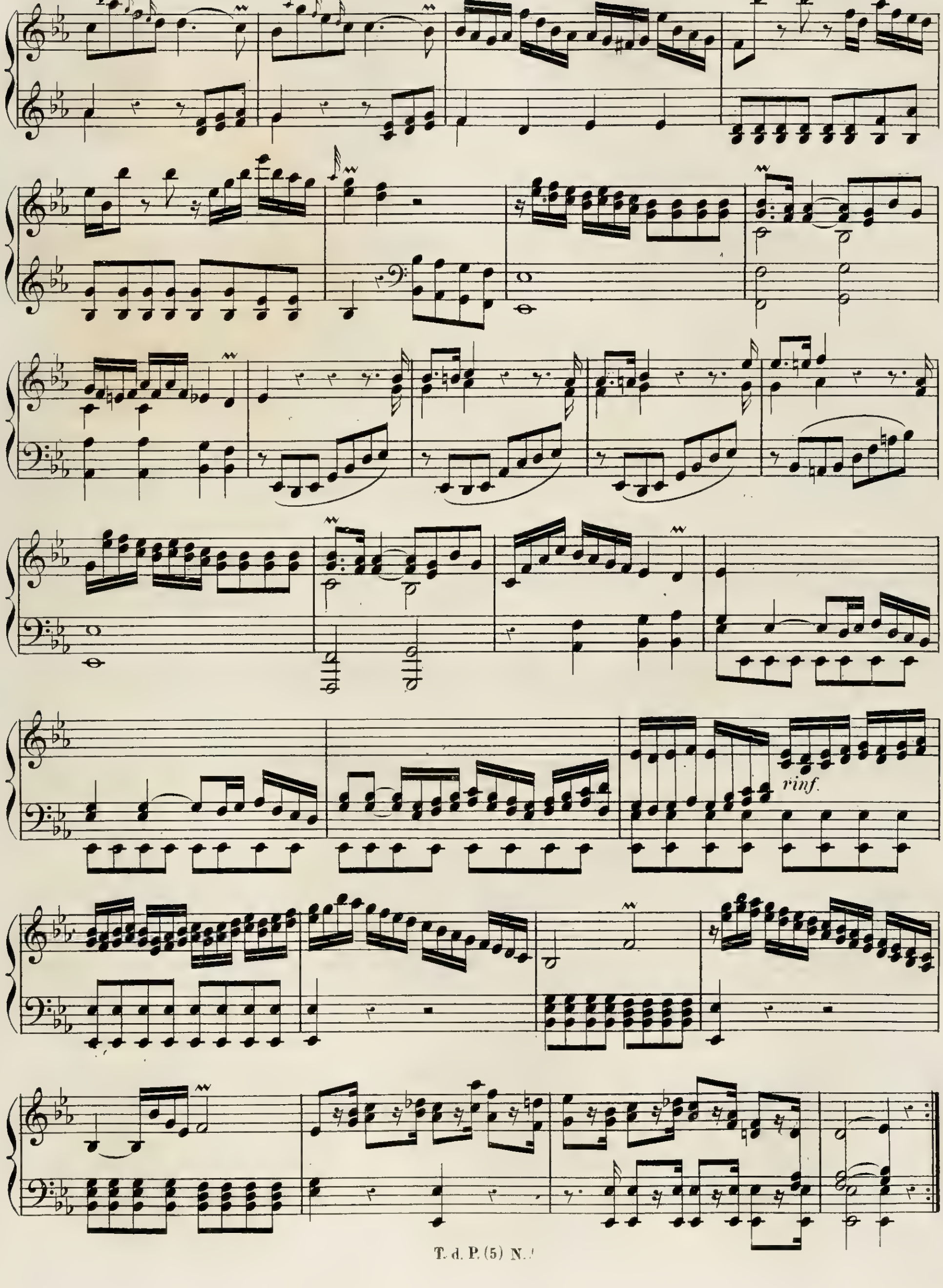



tr
tr
tr
tr
tr
p
f
f
f
f

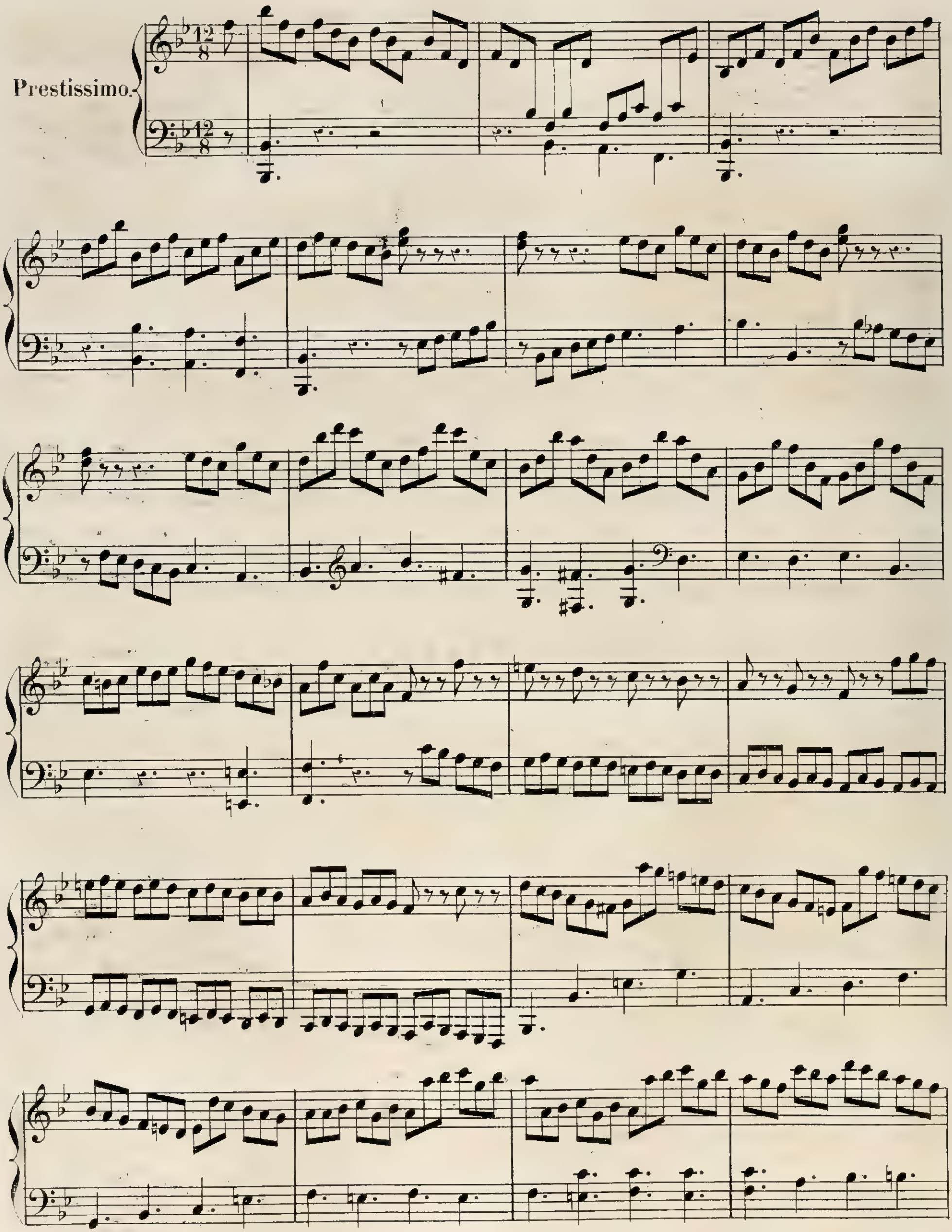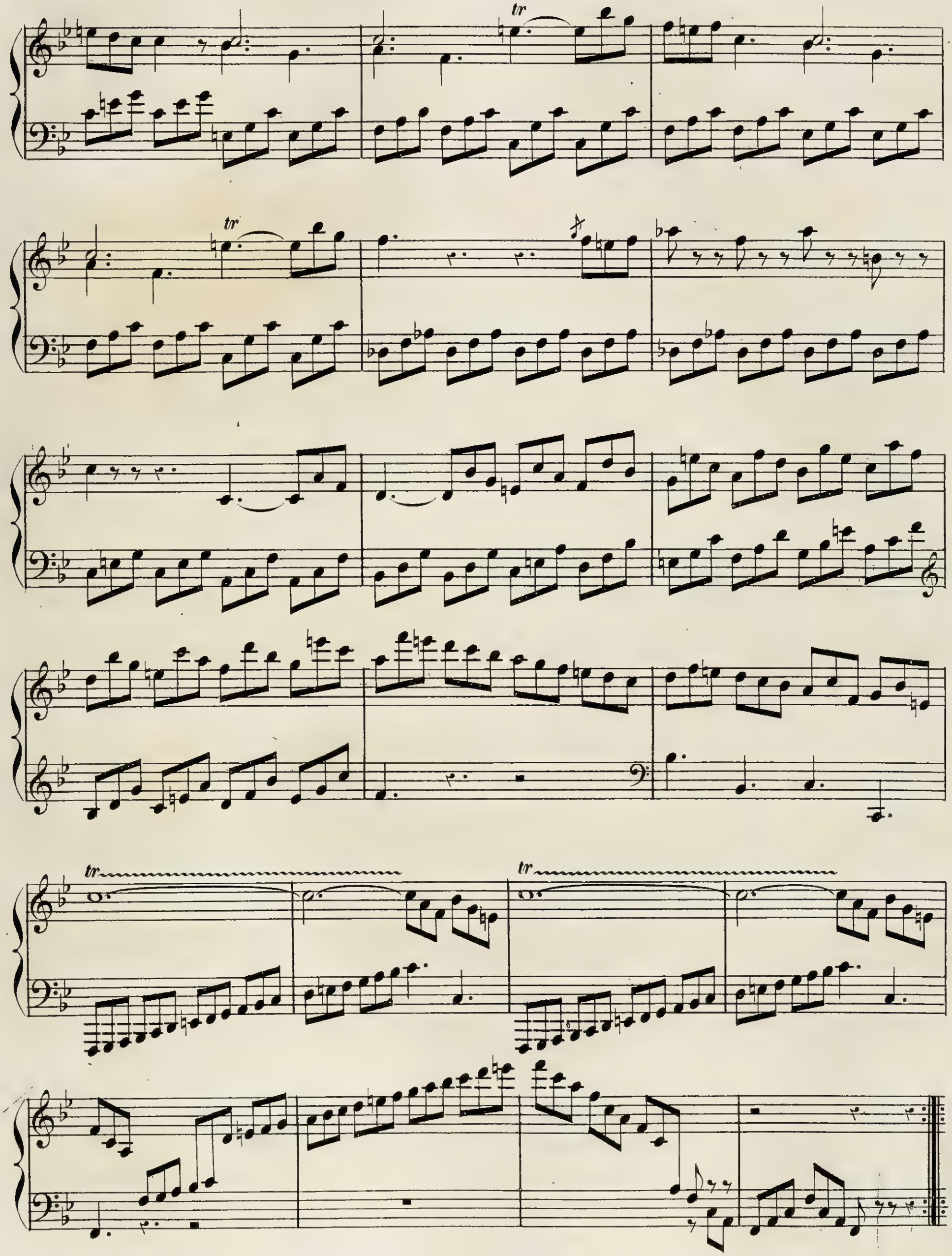



f
p

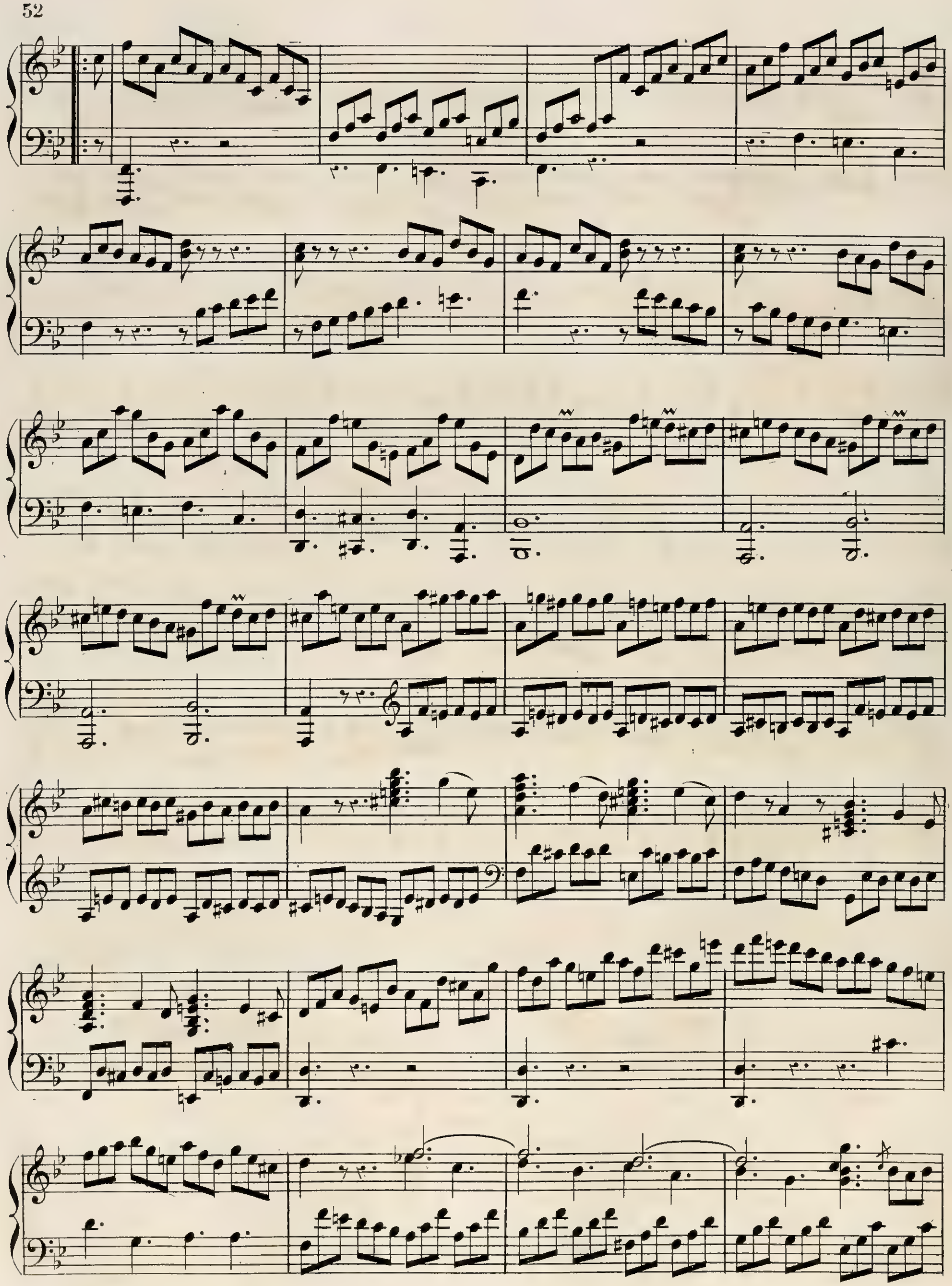

tr
Andante.
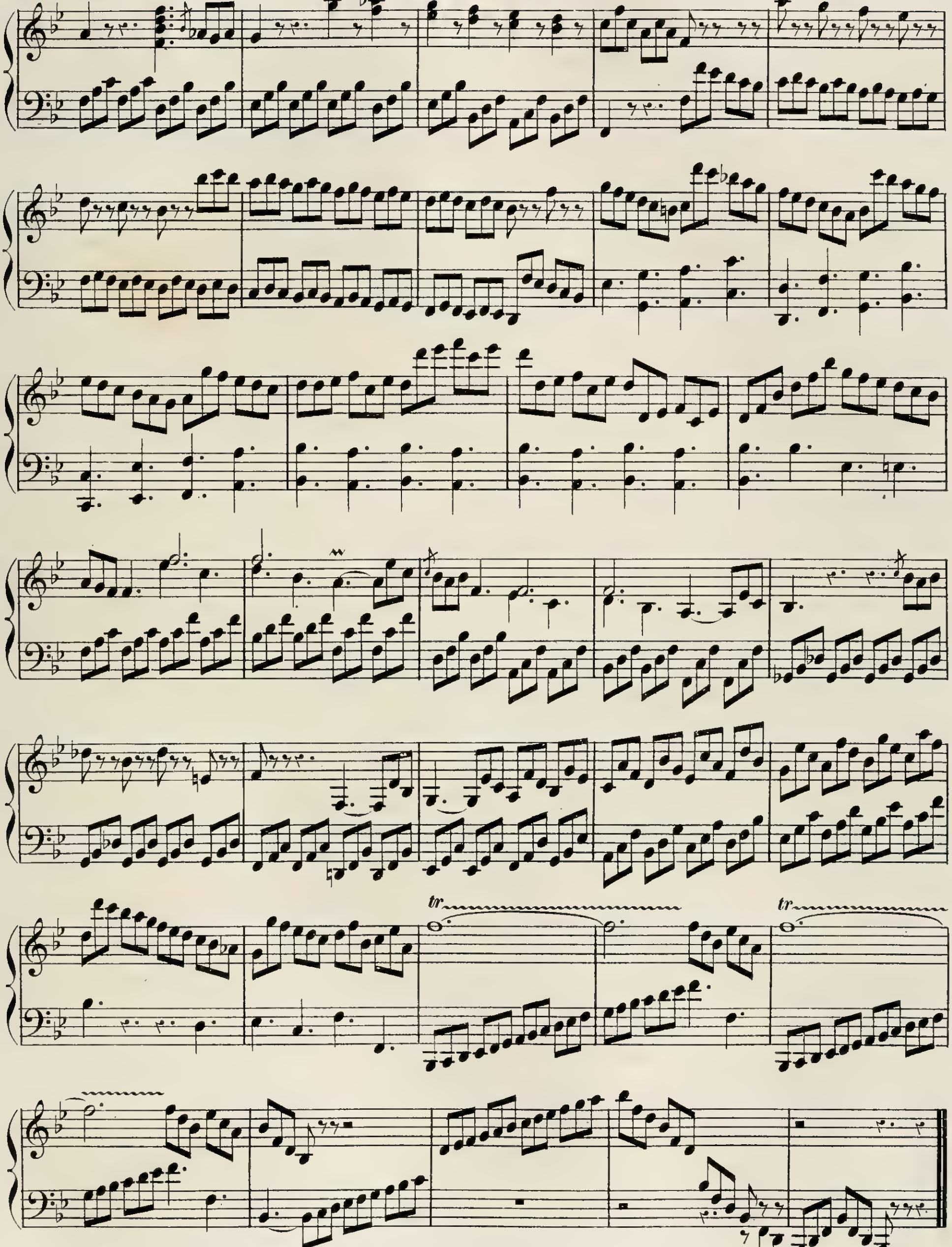

rinf.
tr
tr


rinf.


Prestissimo.


tr
tr
tr
tr





FINE.

SIX

AIRS VARIÉS

pour le

PIANO-FORTE

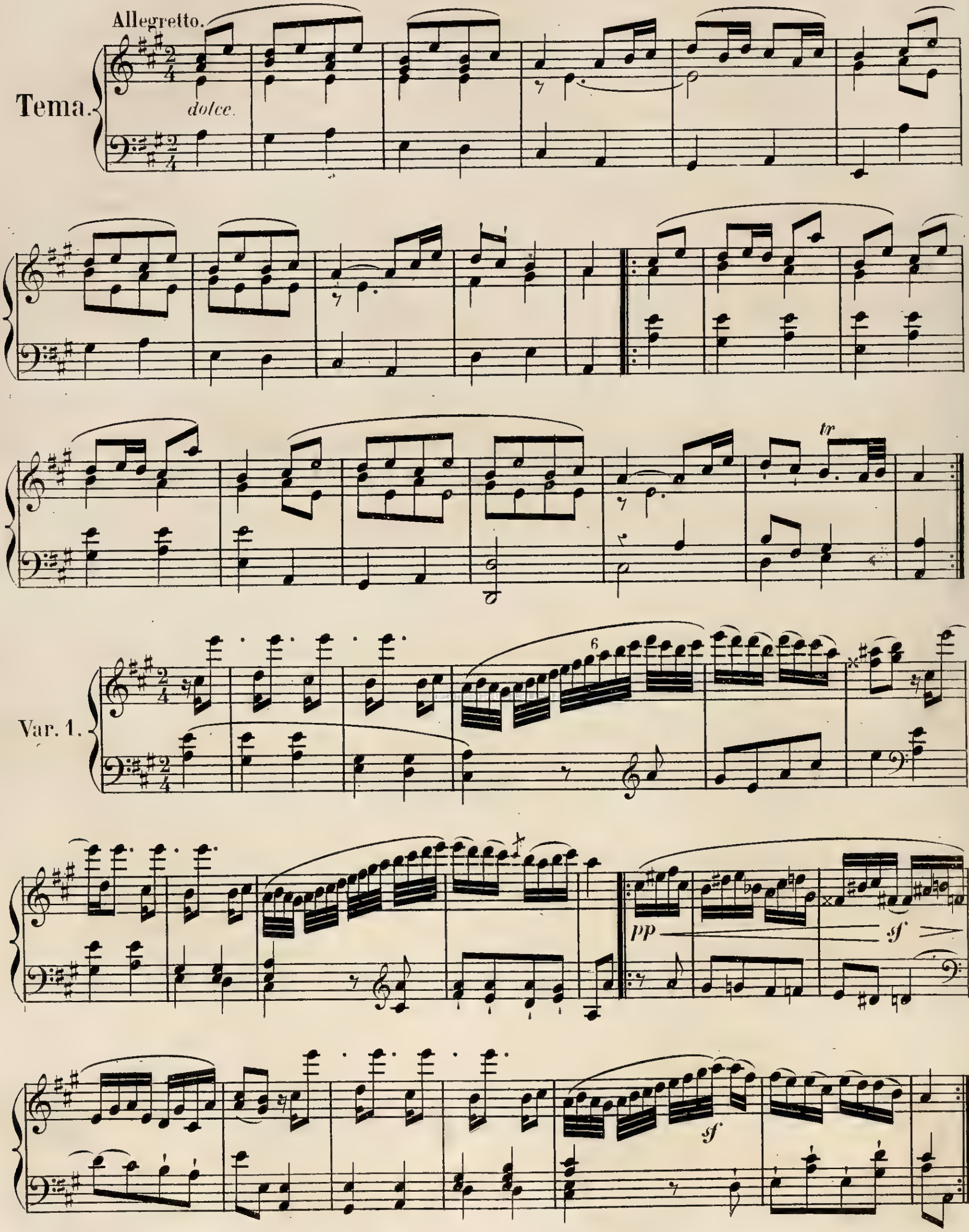
par

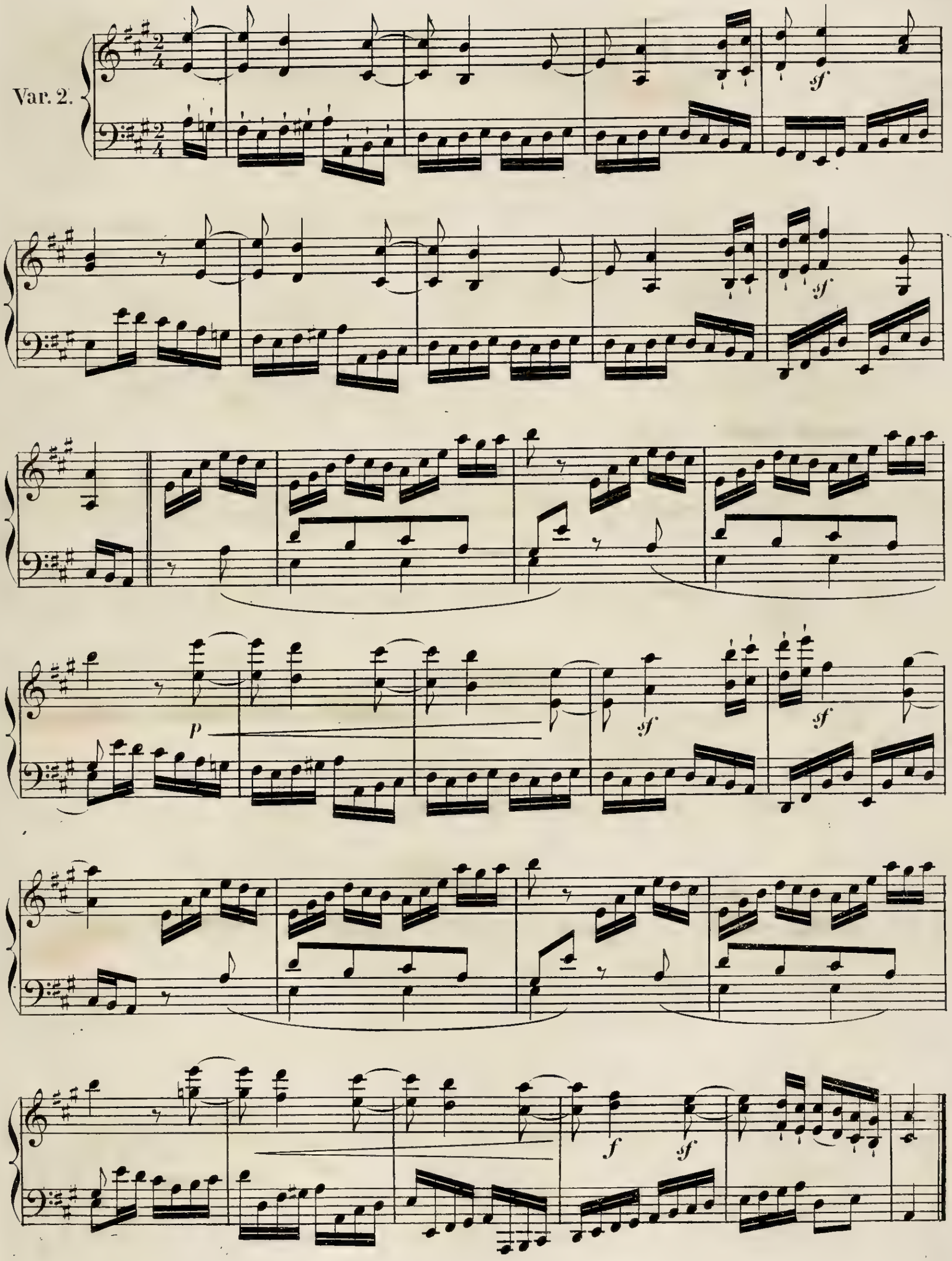
L. VAN BEETHOVEN.

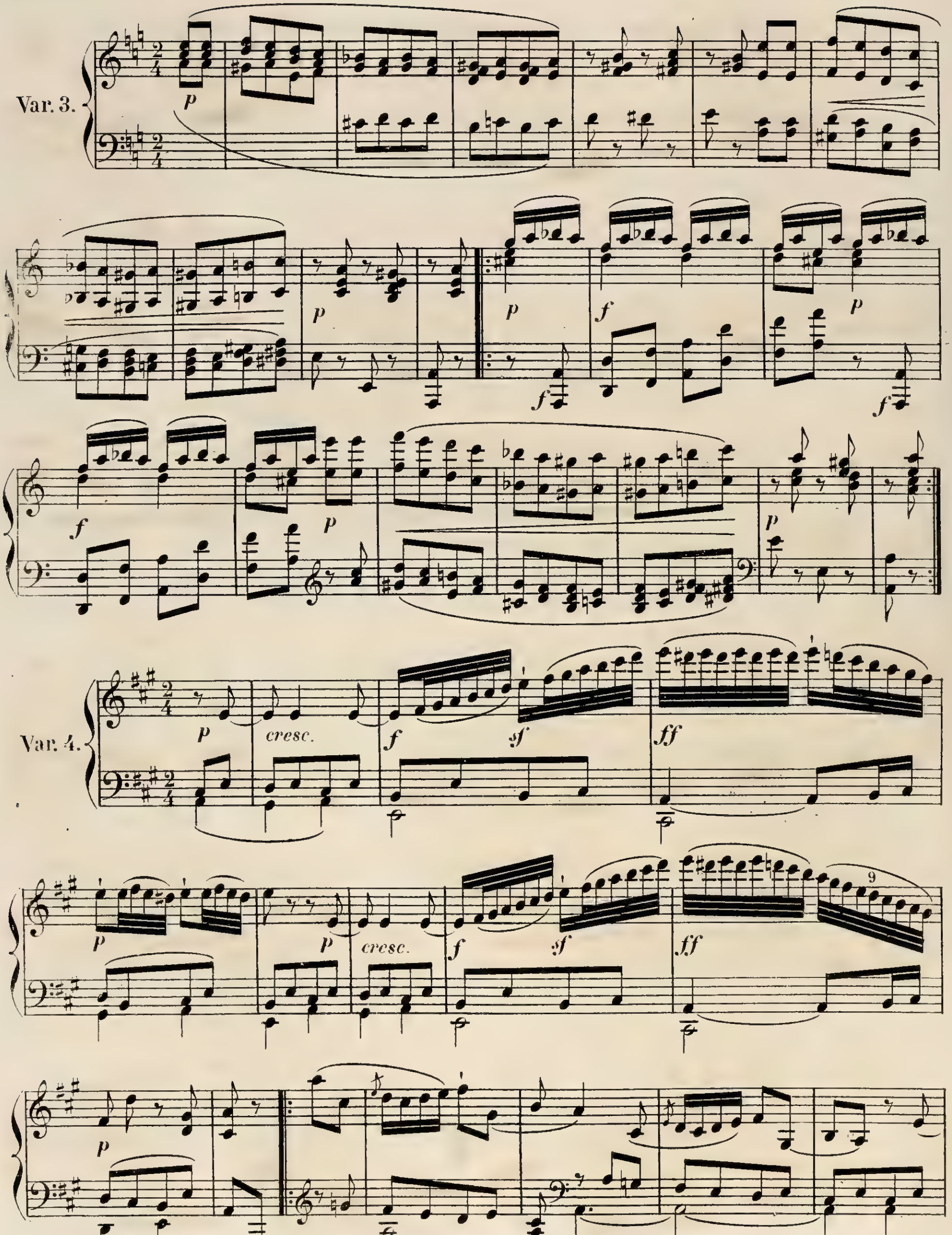
PUBLIÉ PAR L. FARRENC,—PARIS, 1870.
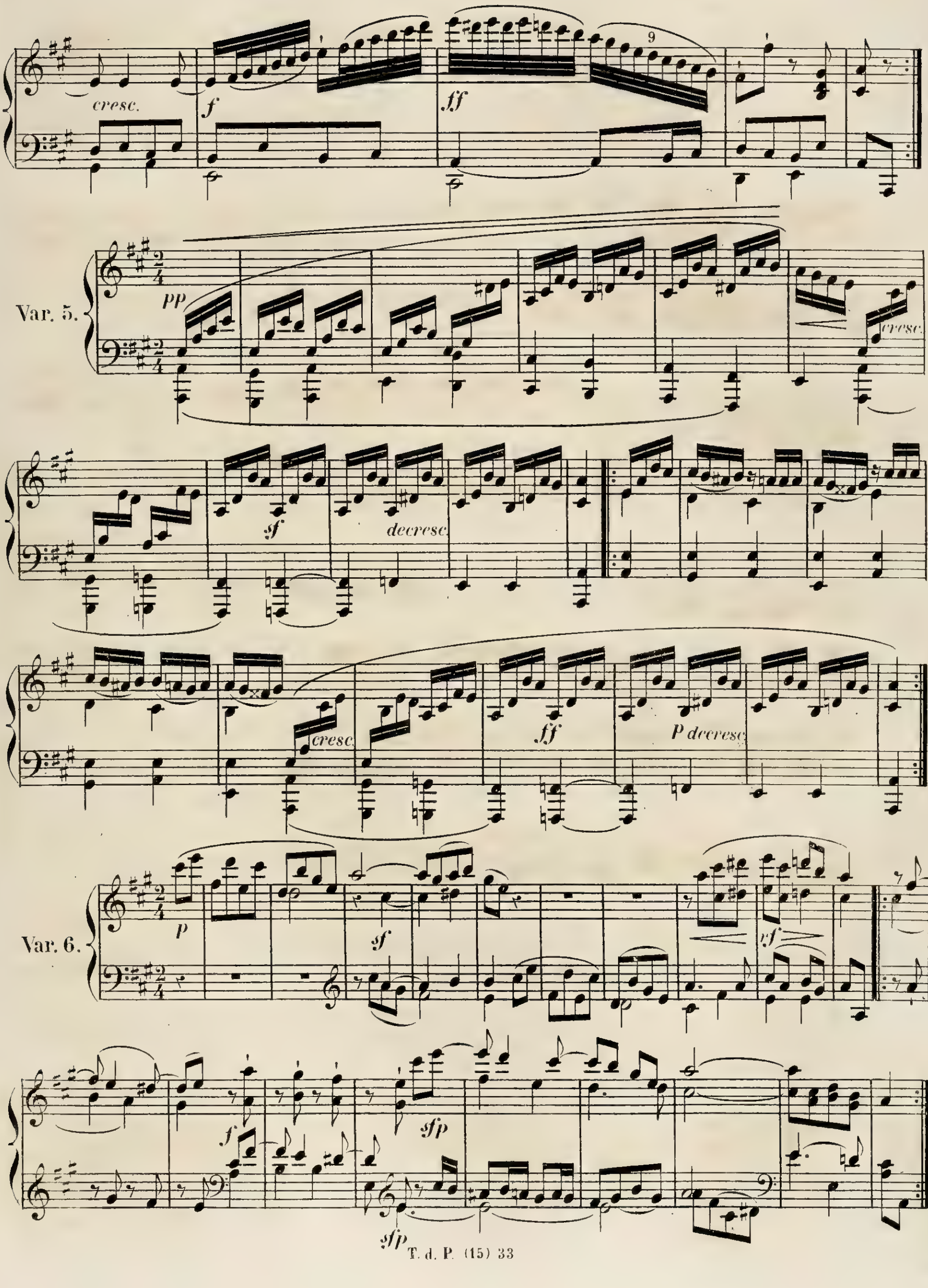
T. d. P. (15) 33.

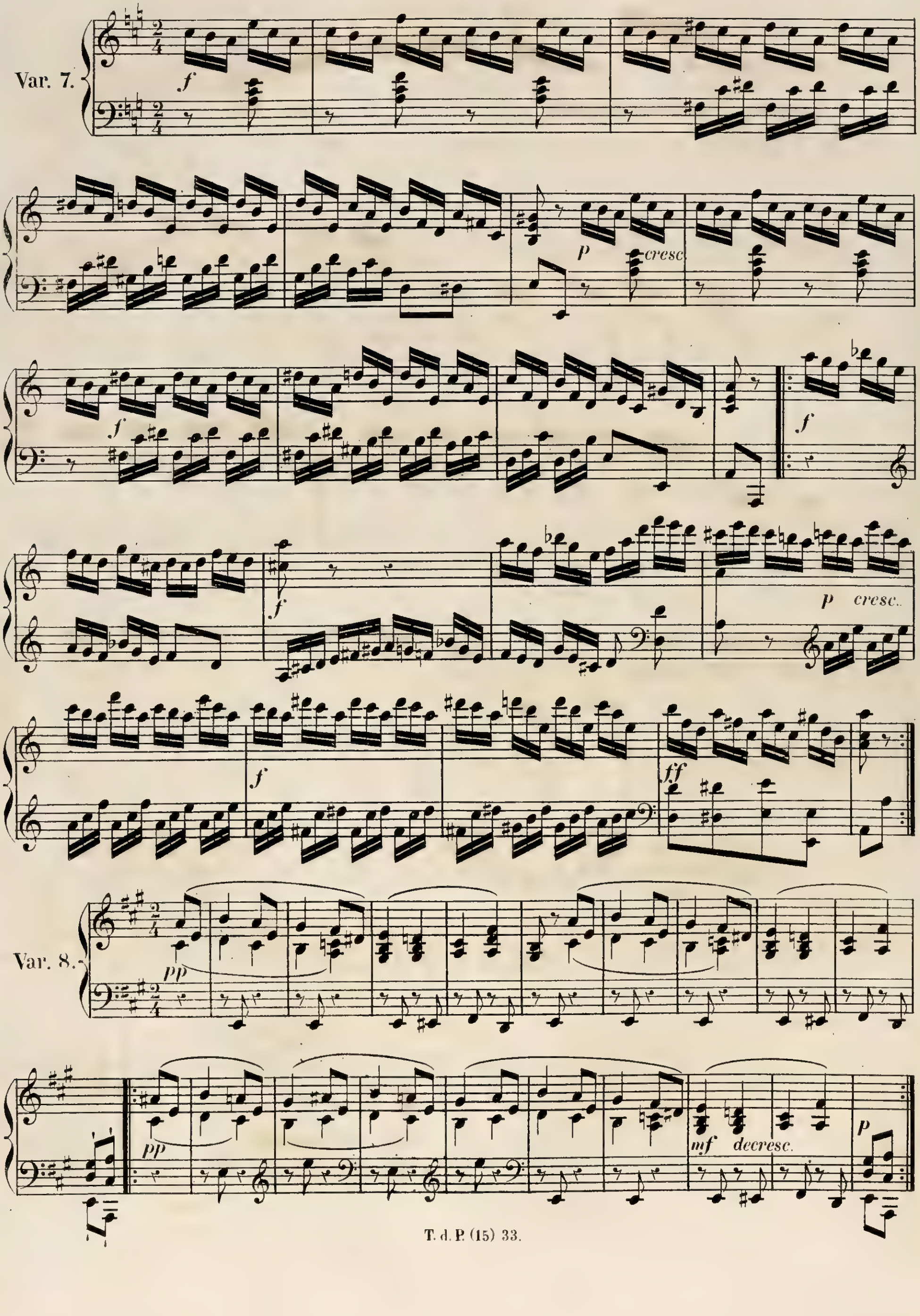
N.º 1. Variations sur une Danse Russe.
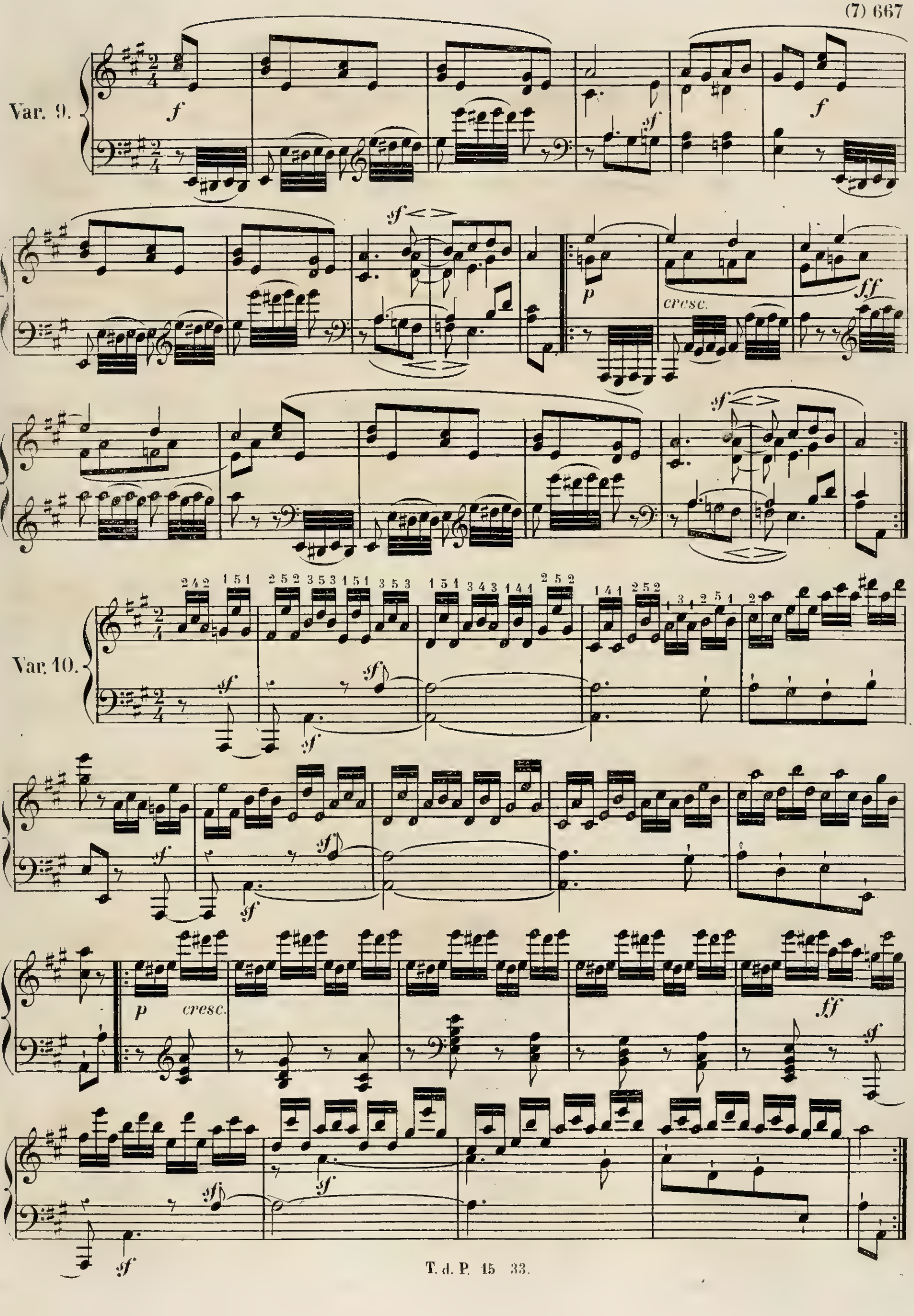


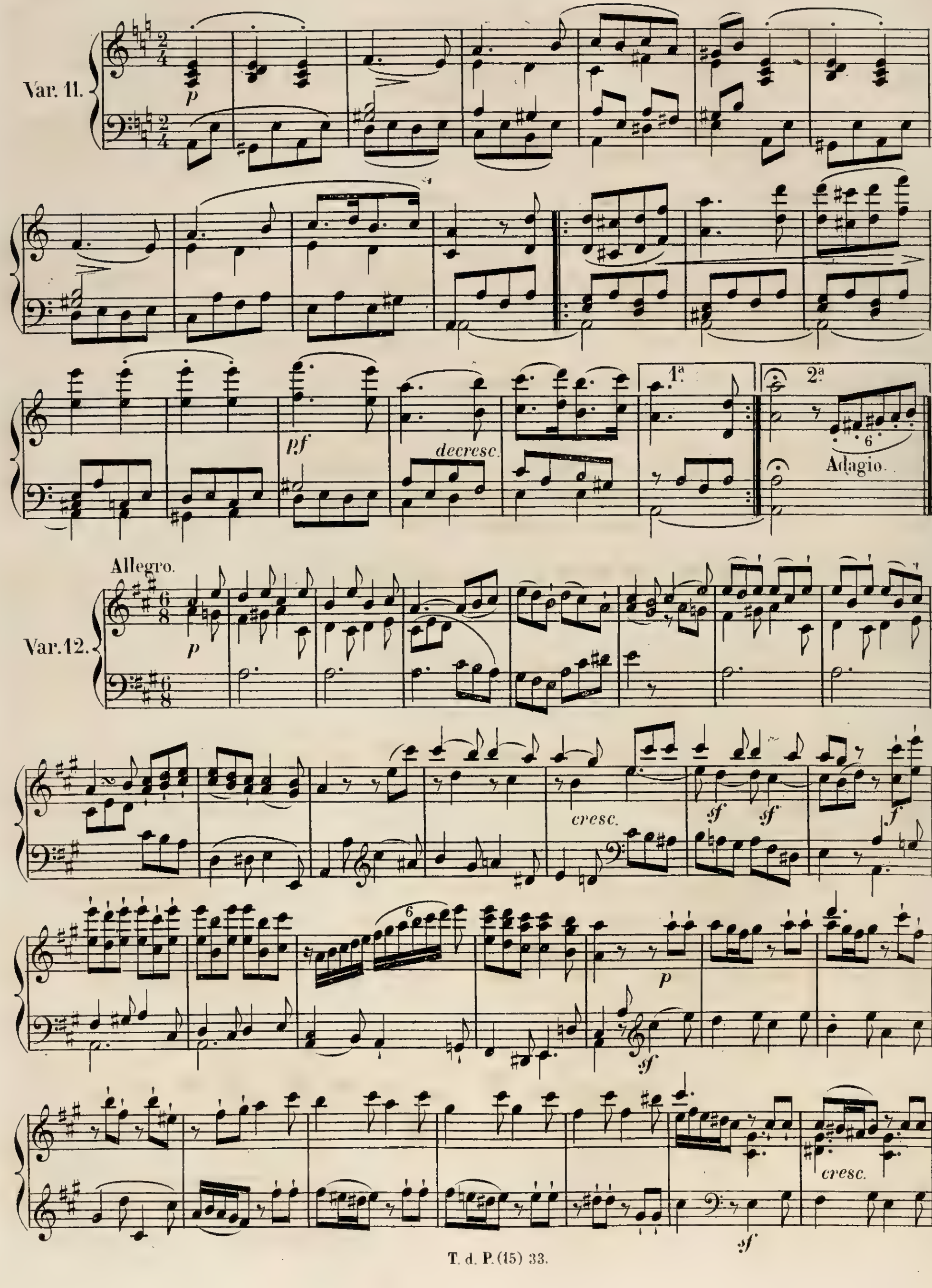

Var. 2.
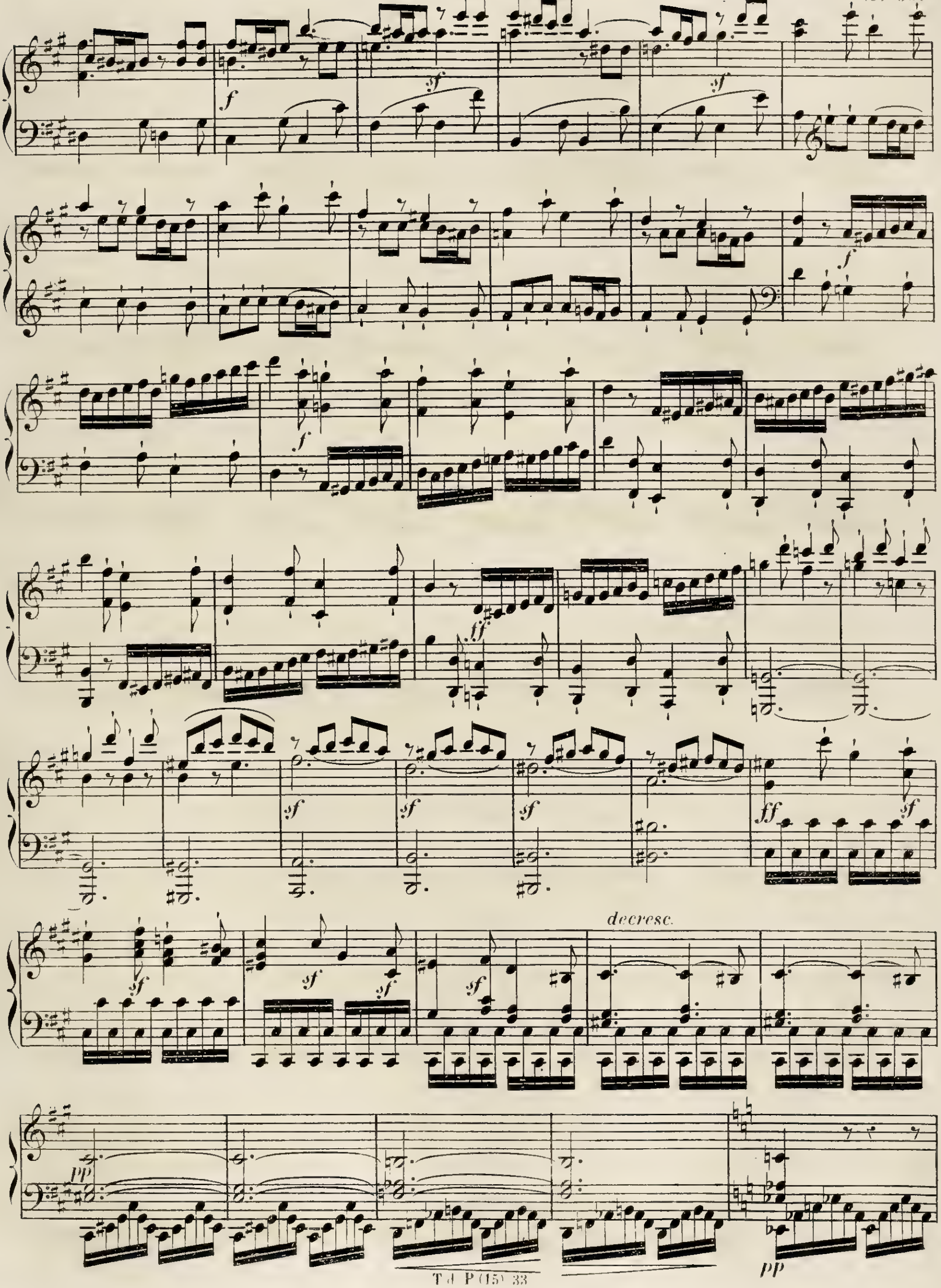

Var. 3.
p
f
p
Var. 4.
p
cresc.
f
sf
ff
9
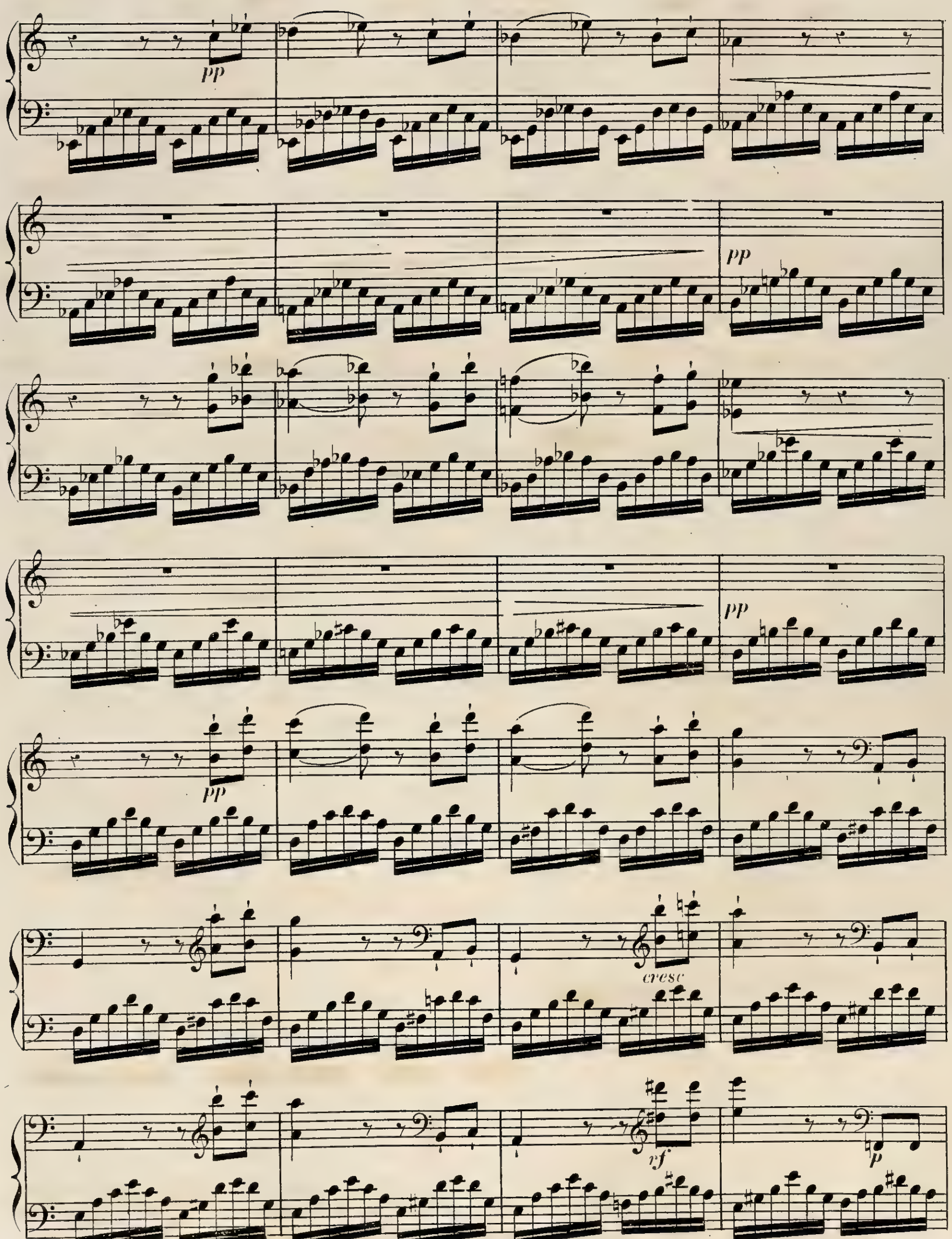

cresc.
f
ff
9
Var. 5.
pp
cresc.
sf
decresc.
cresc.
ff
p decresc.
Var. 6.
p
sf
rf
f
sfp
sfp

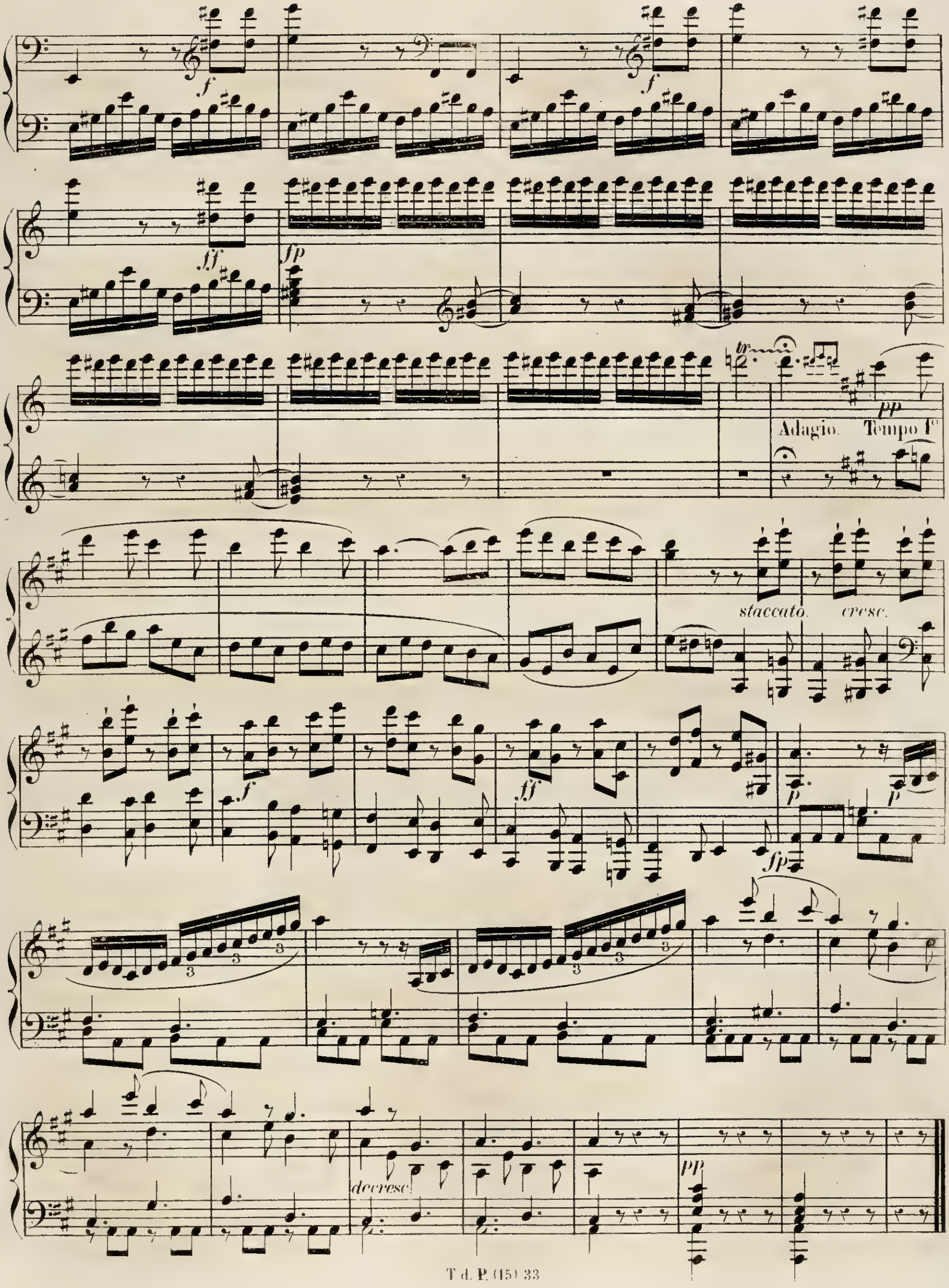

Var. 7.
f
p
cresc.
f
f
p cresc.
f
ff
Var. 8.
pp
pp
mf decresc.
p


Var. 9.
f
sf
cresc.
ff
Var. 10.
p


Var. 11.
p
pf
decresc.
1a
2a
Adagio.
Allegro.
Var. 12.
p
cresc.
sf
sf
f
p
sf
cresc.
sf

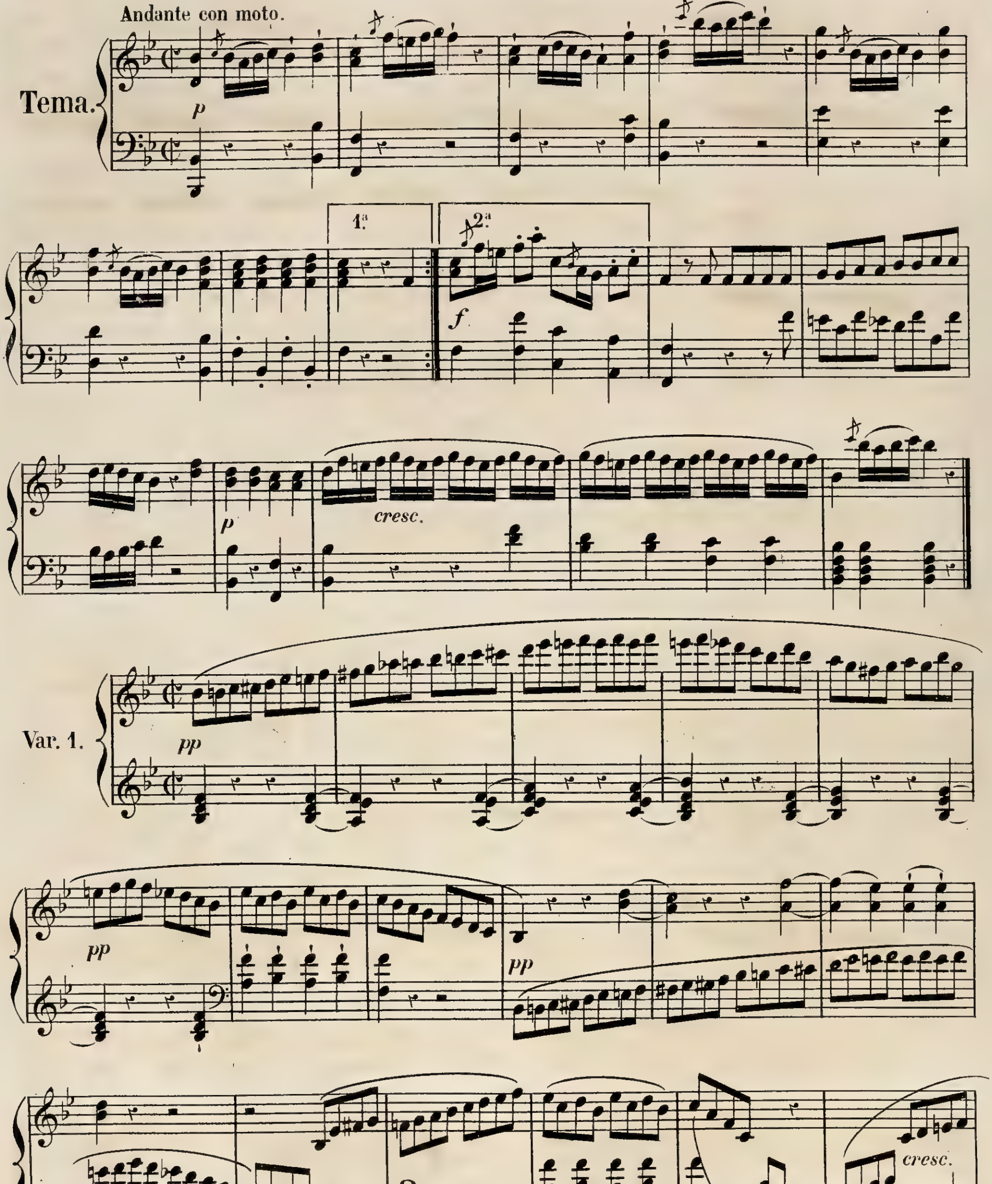

f
sf
ff
decresc.
pp
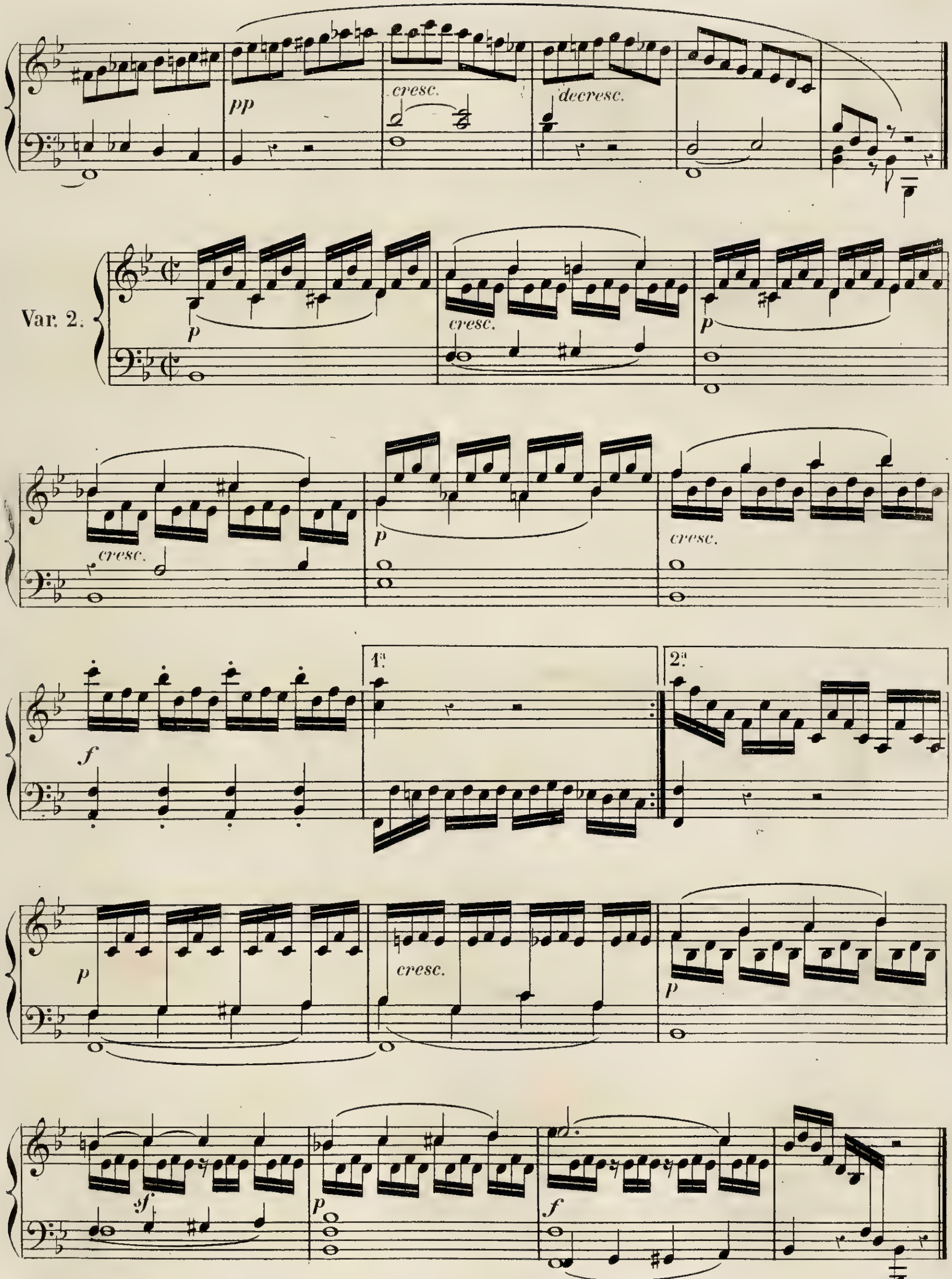

pp
pp
pp
pp
cresc
rf
p

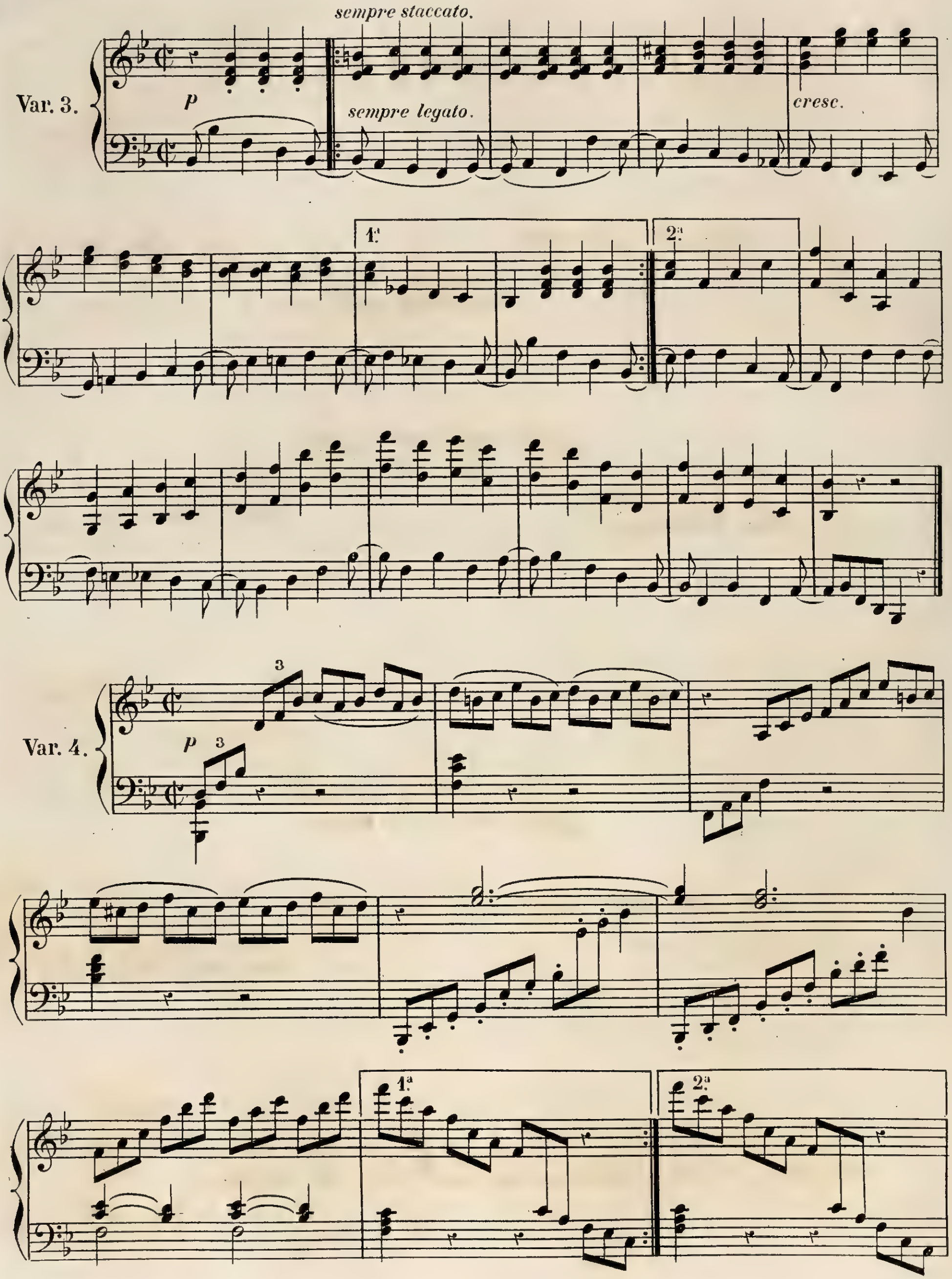

f
f
ff
fp
tr
Adagio.
pp
Tempo 1º
staccato.
cresc.
f
ff
p
p
fp
decresc.
pp

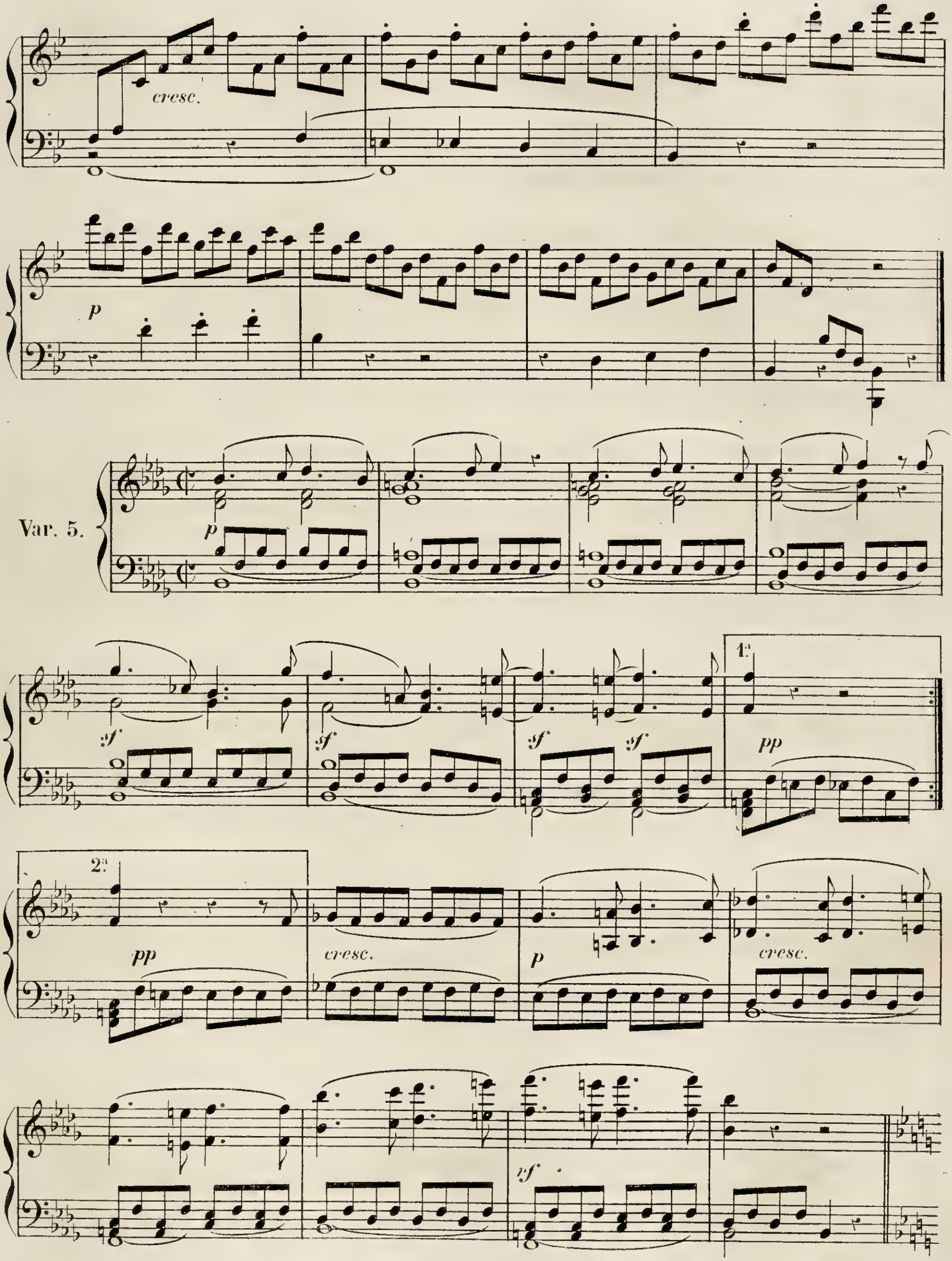
Nº 2. Variations sur le Duo de Falstaff, de Salieri:

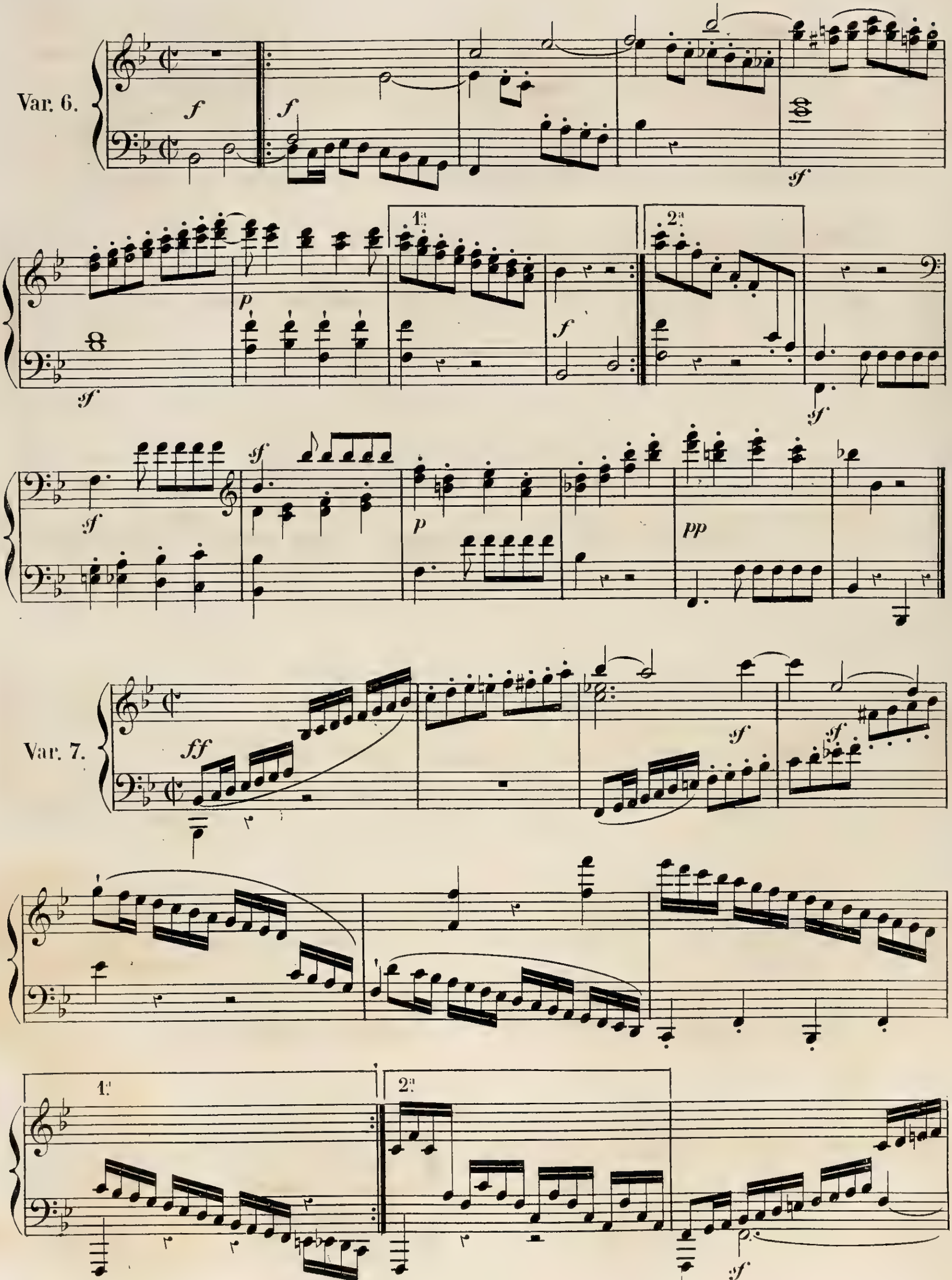
La Stessa la Stessissima.
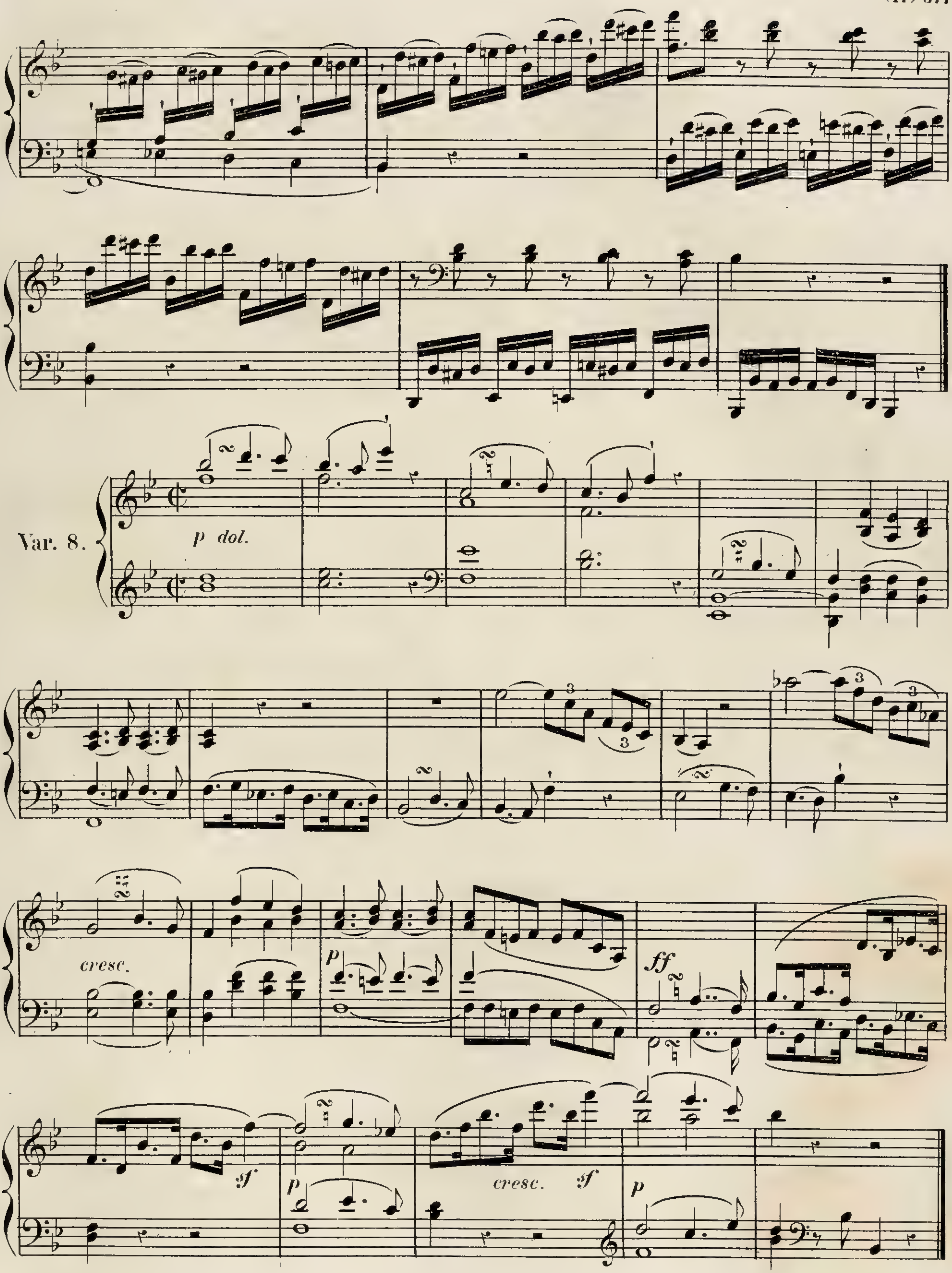


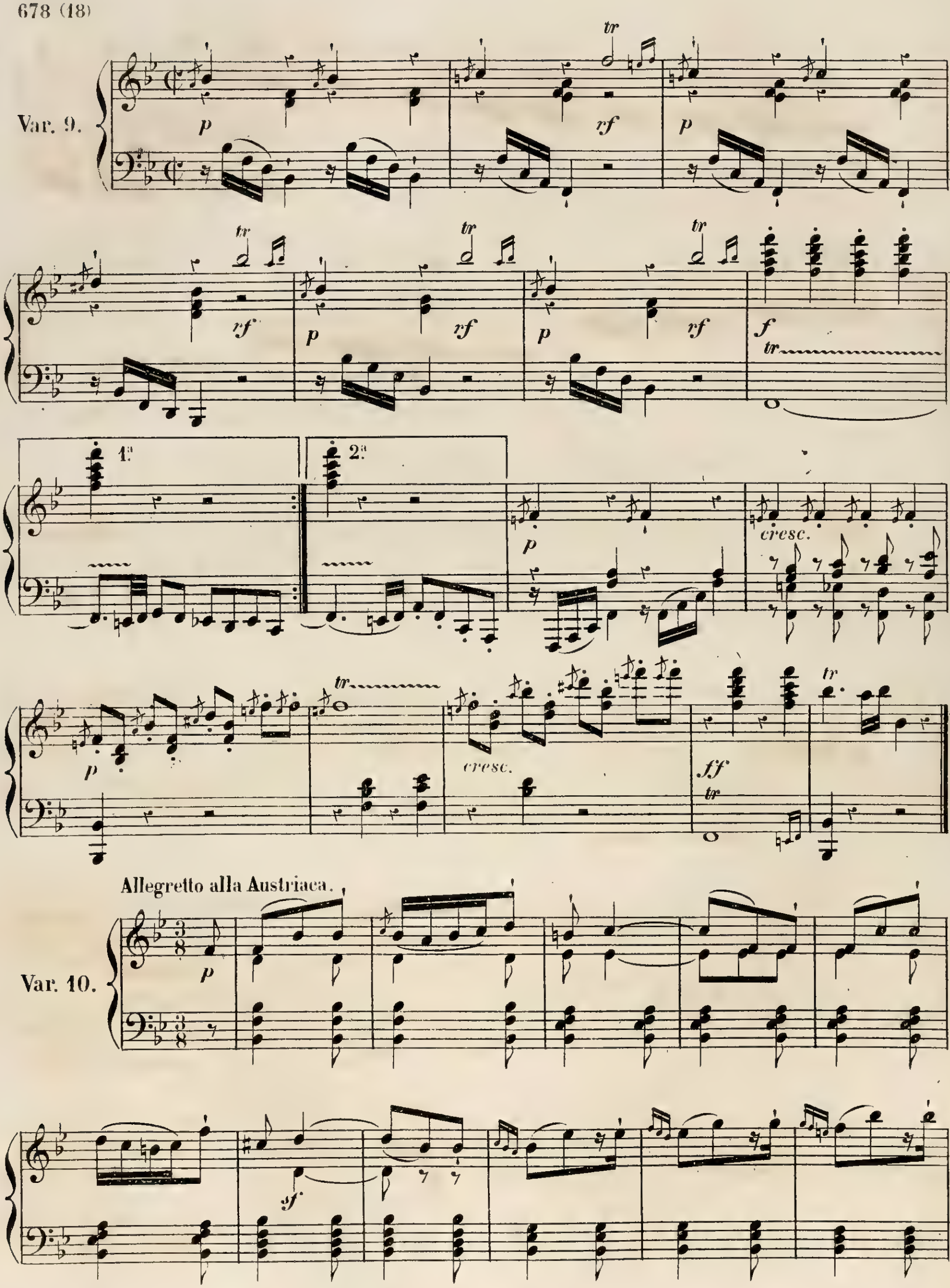

pp
cresc.
decresc.
Var. 2.
p
cresc.
p
cresc.
p
cresc.
f
1a
2a
p
cresc.
p
sf
p
f
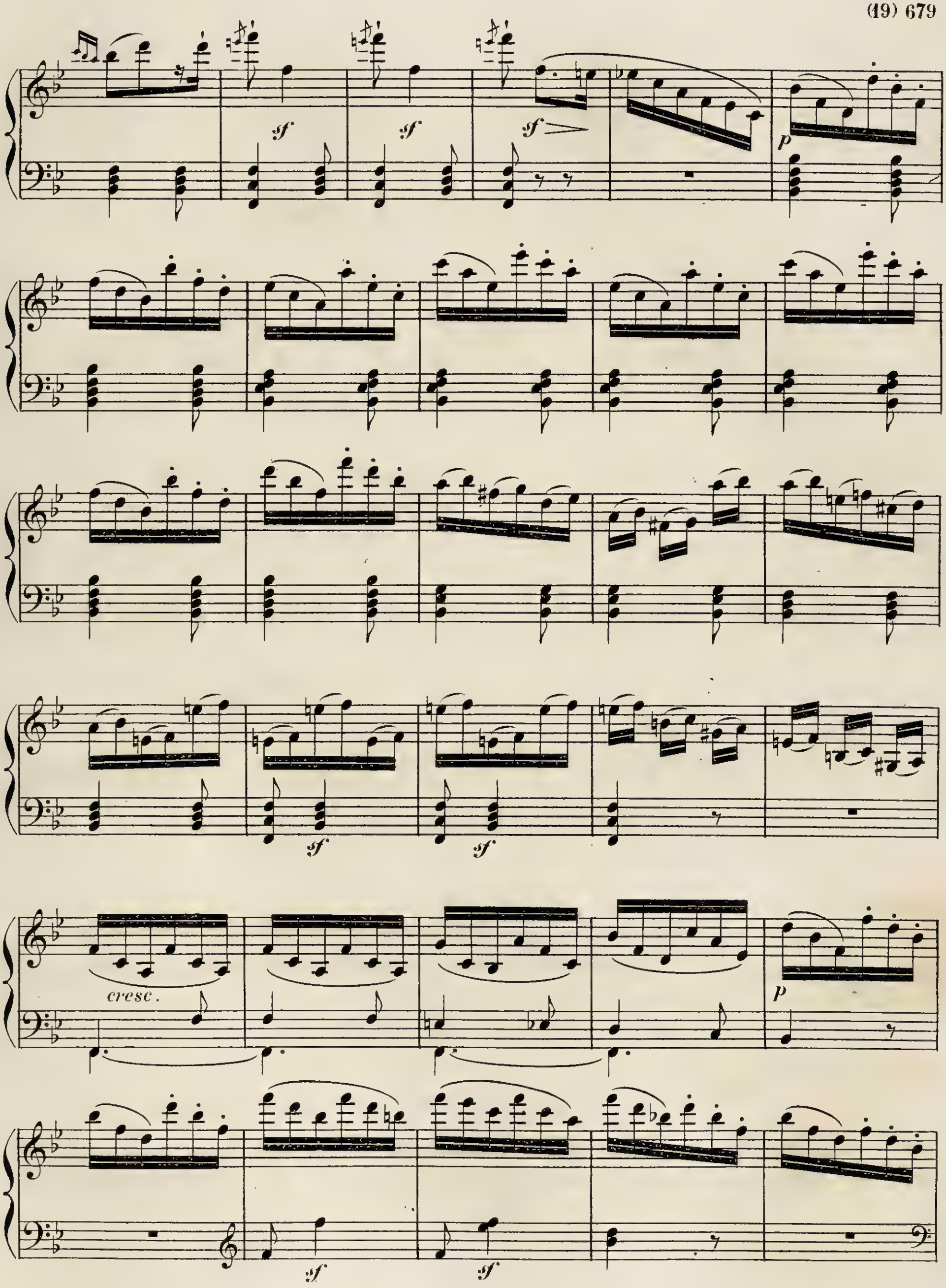

sempre staccato.
Var. 3.
p
sempre legato.
cresc.
1a
2a
Var. 4.
p
3
3
1a
2a
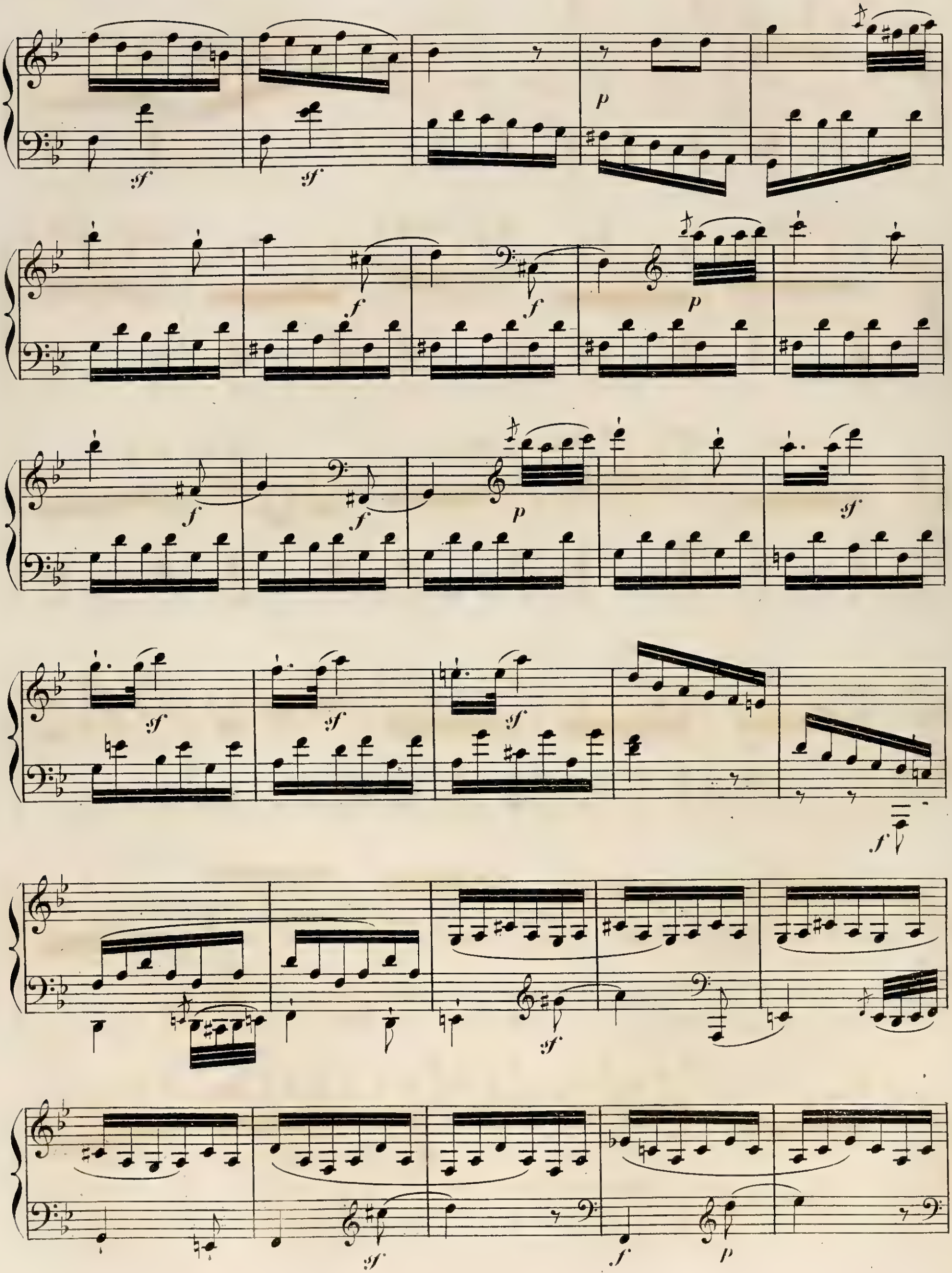

cresc.
p
Var. 5.
p
sf
sf
sf
sf
1a
pp
2a
pp
cresc.
p
cresc.
rf
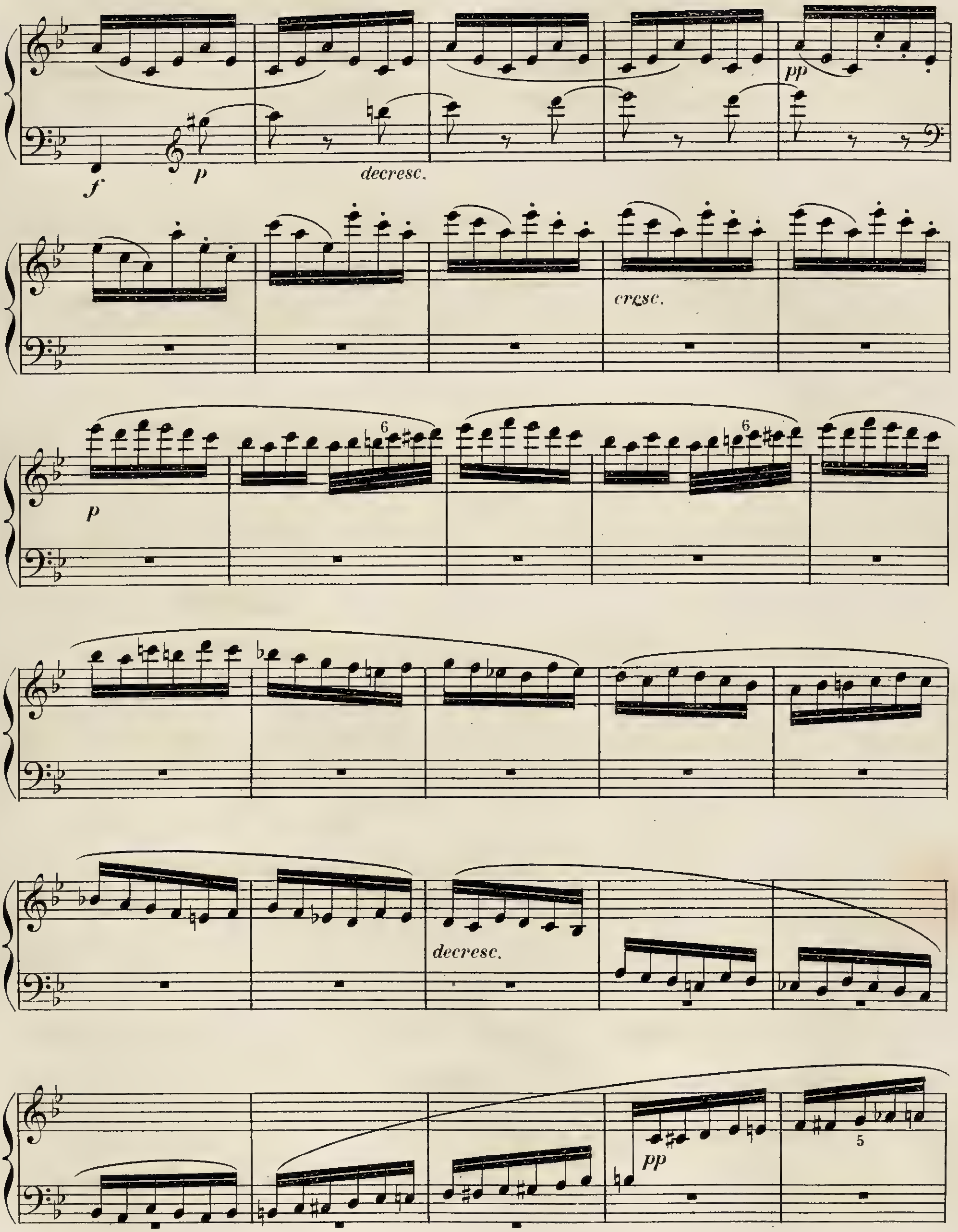

Var. 6.
f
sf
1a
2a
p
pp
Var. 7.
ff

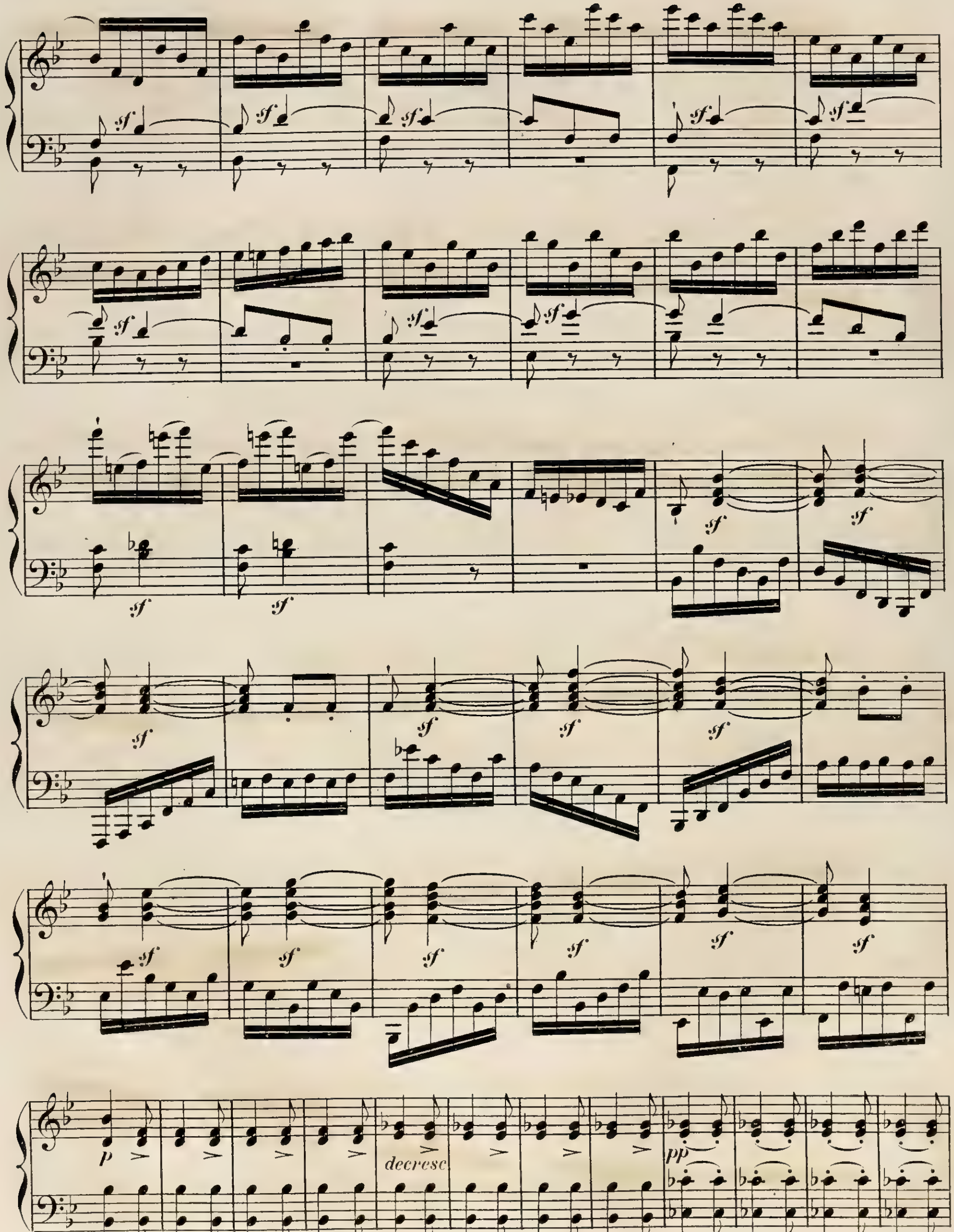

Var. 8.
p dol.
cresc.
p
ff
f
p
cresc.
f
p
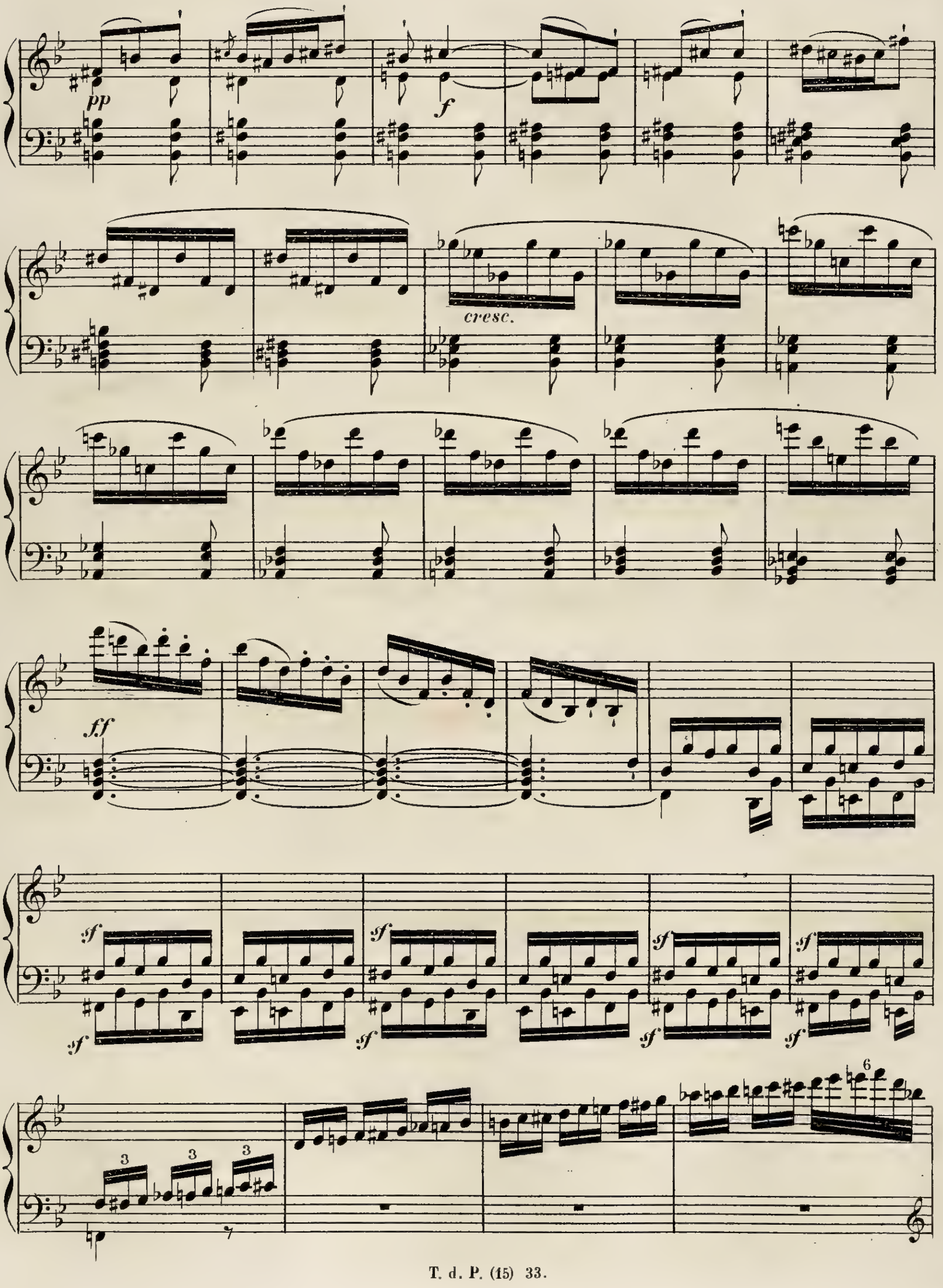

Var. 9.
p
rf
tr
f
1a
2a
cresc.
ff
Allegretto alla Austriaca.
Var. 10.
sf

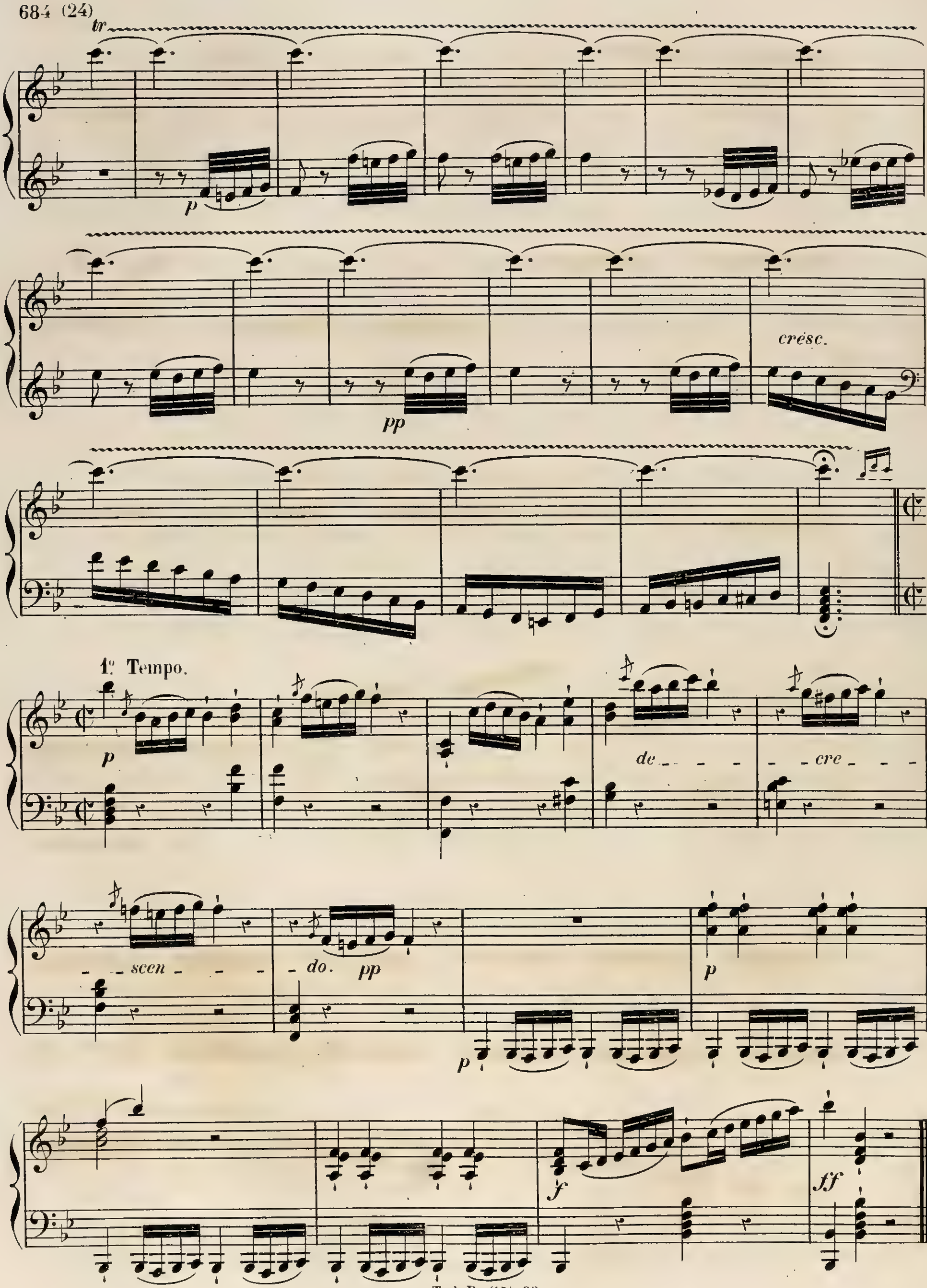

sf
sf
sf
p
p
cresc.
p
sf
sf
sf
sf



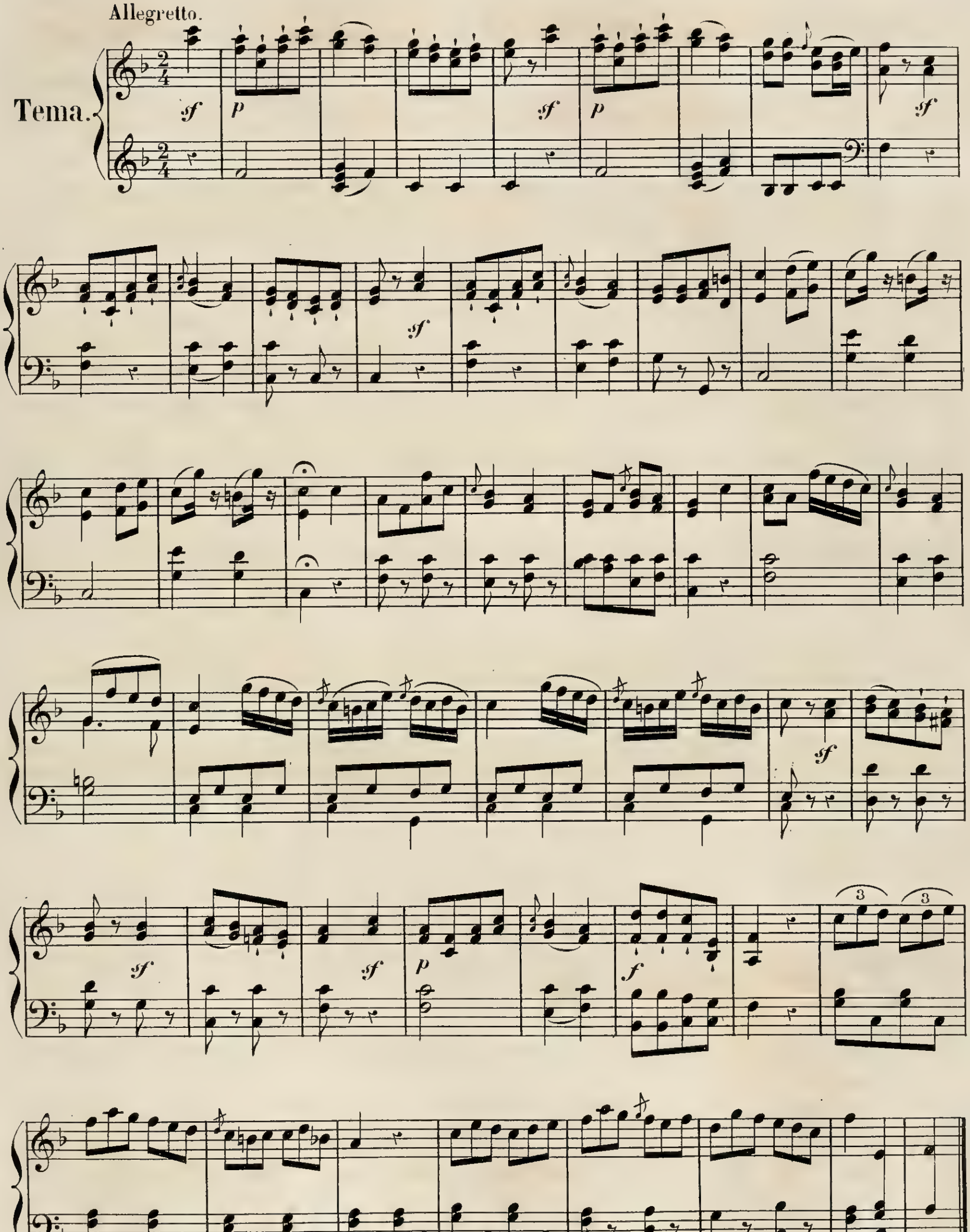

f
p
decresc.
pp
cresc.
p
6
6
decresc.
pp
5
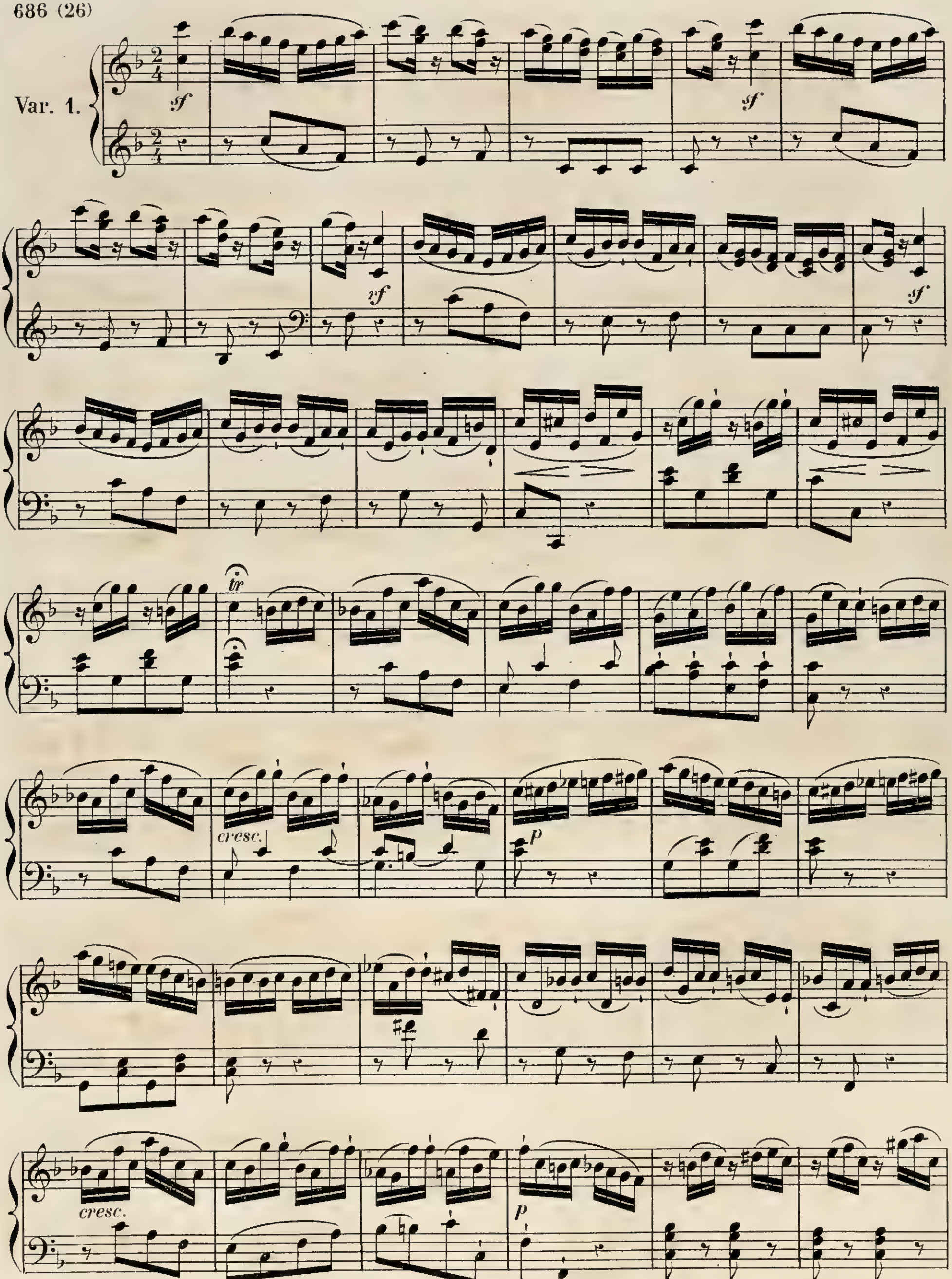

sf
p
decresc
pp
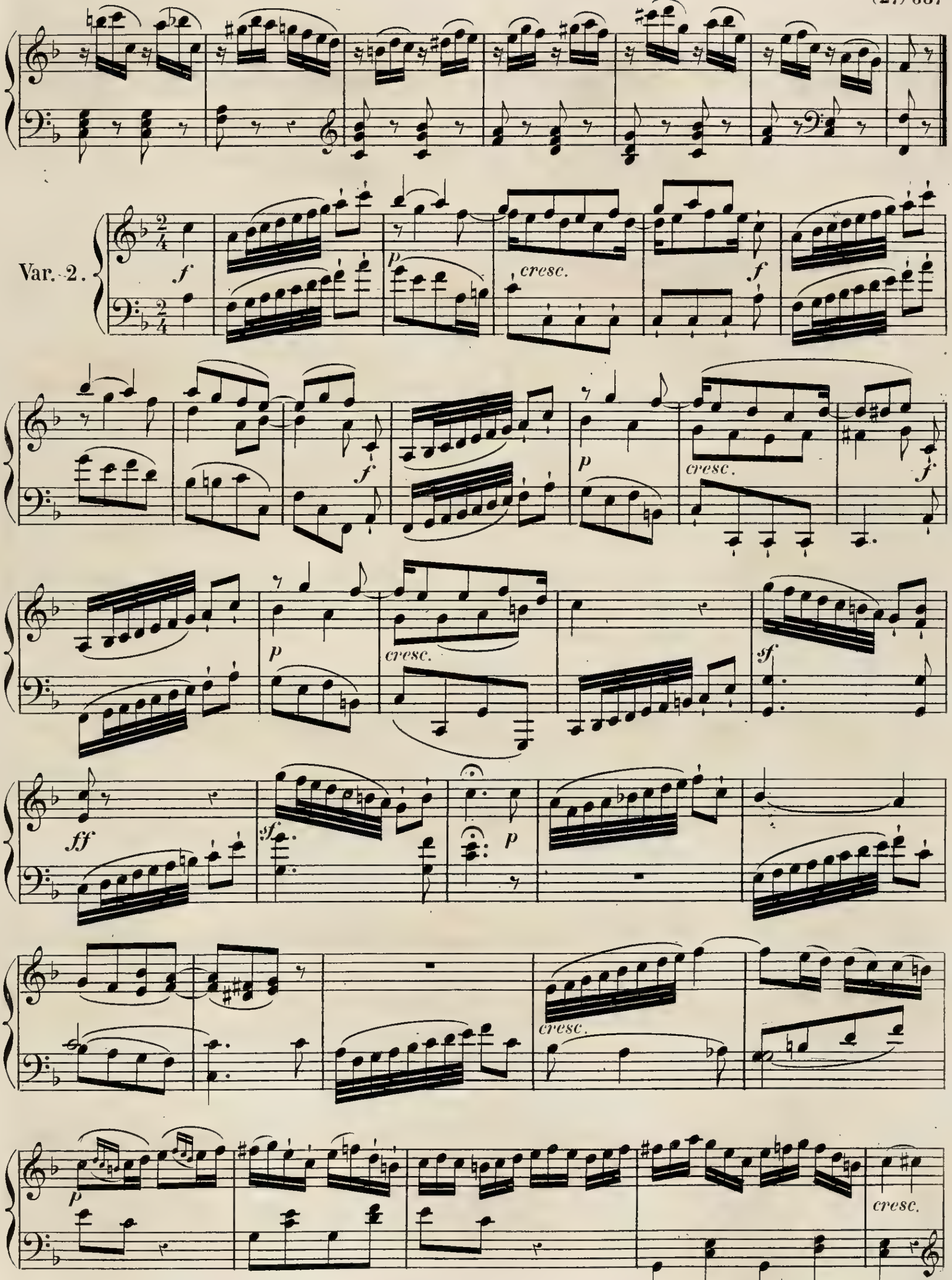

pp
f
cresc.
ff
sf
3
6

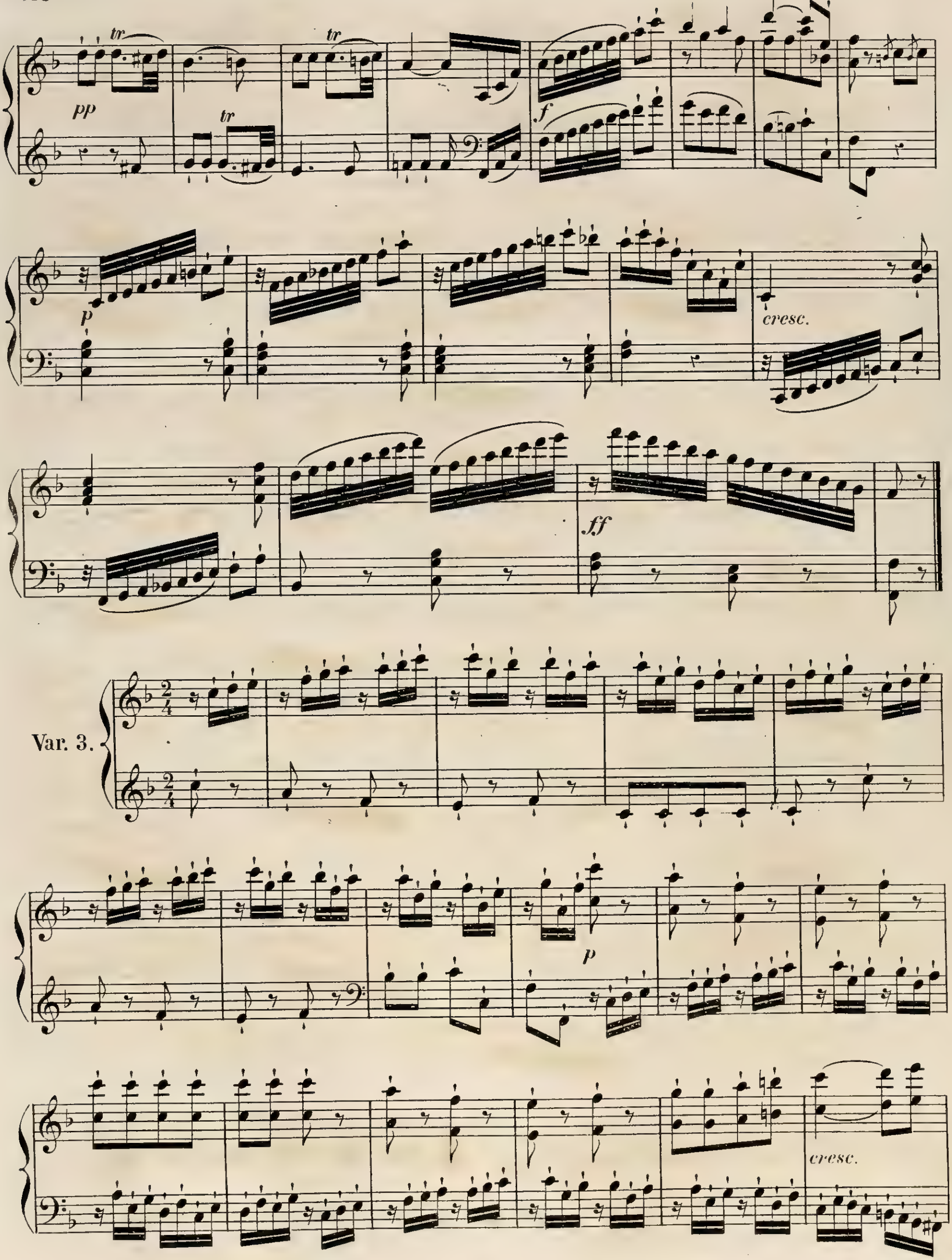

tr
p
pp
cresc.
1º Tempo.
p
de - - - - - cre - - - - scen - - - - do.
pp
p
p
f
ff

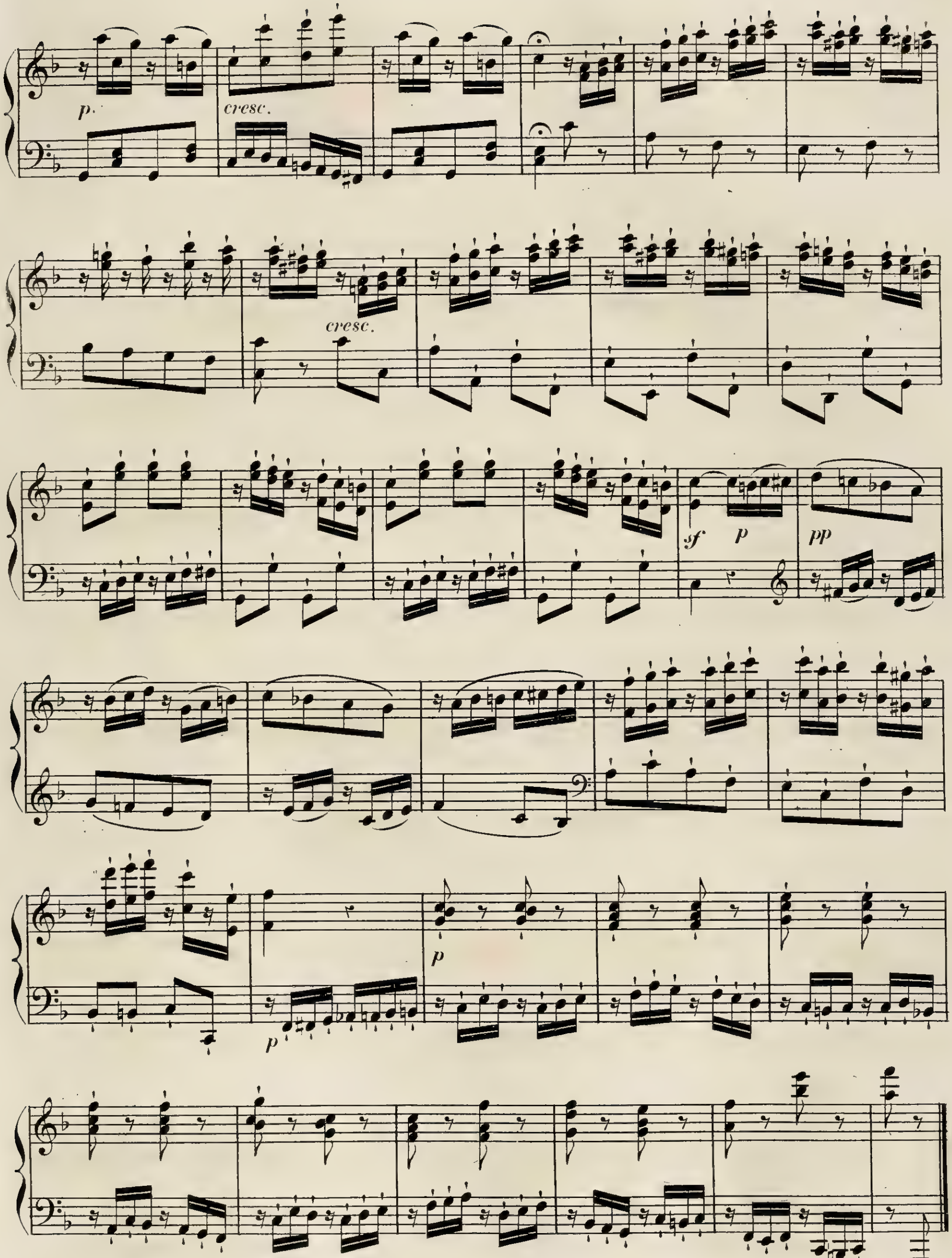
Nº 3. Variations sur un Quatuor du *Sacrifice interrompu* de Winter.

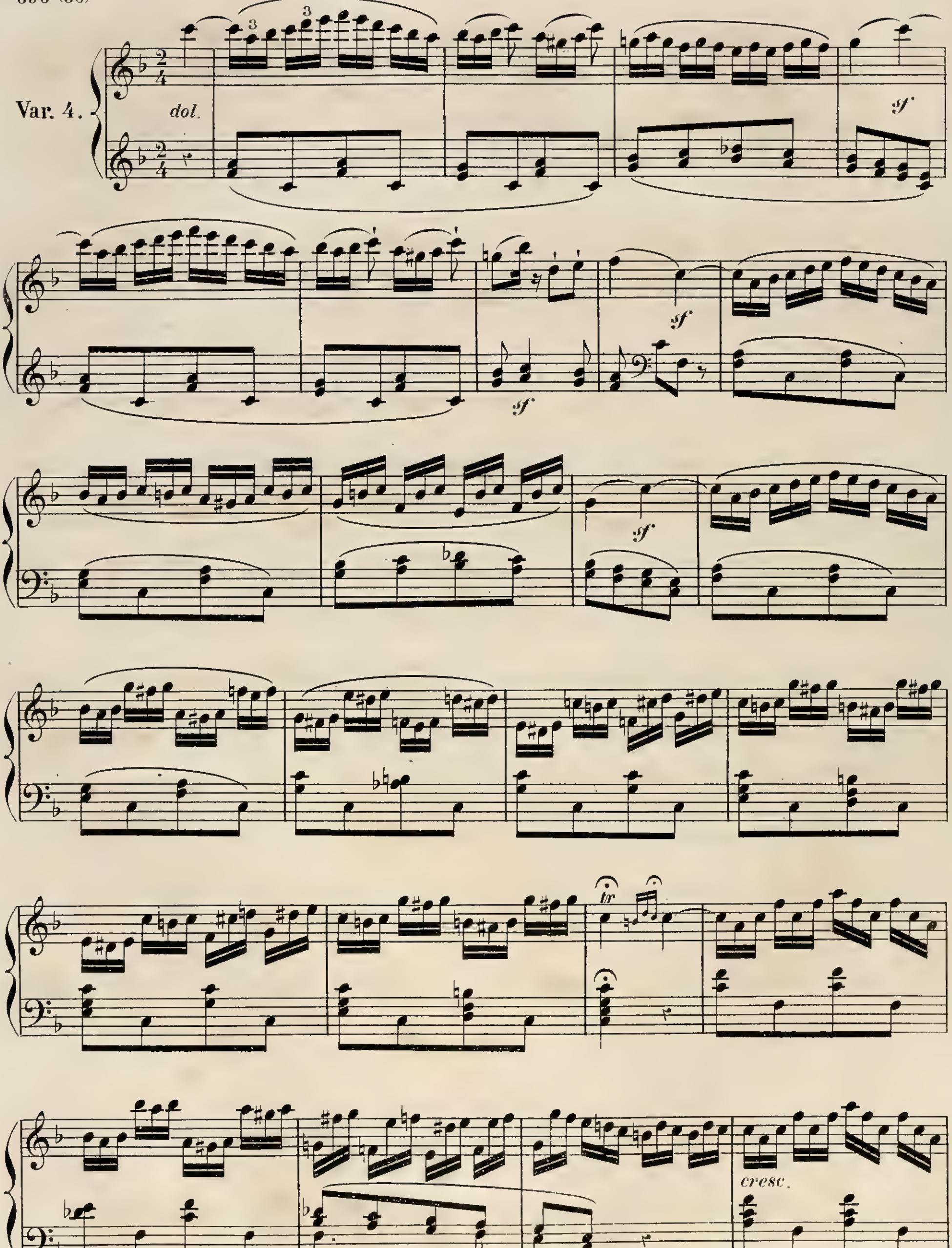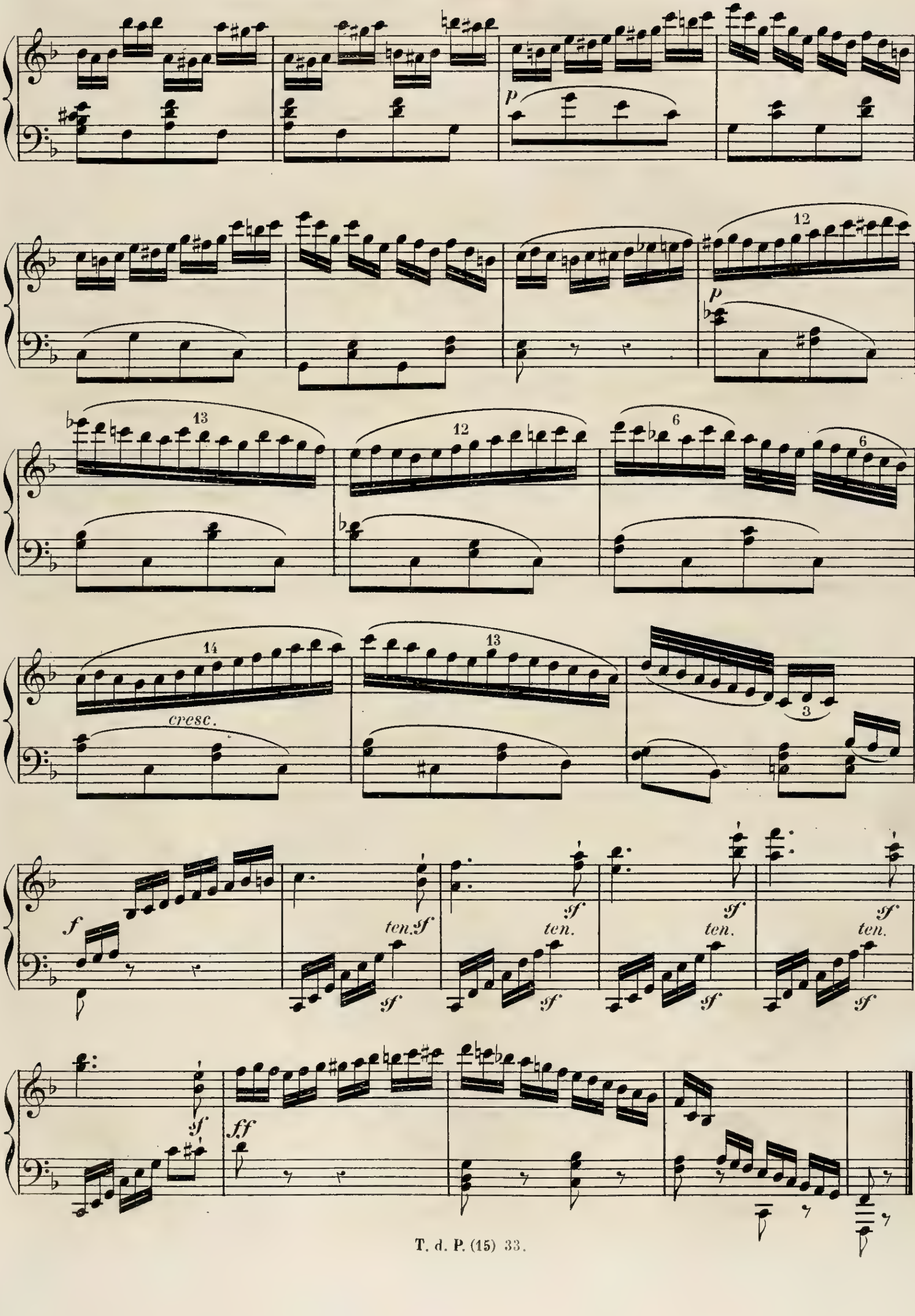



Var. 1.
sf
rf
sf
tr
cresc.
p
cresc.
p

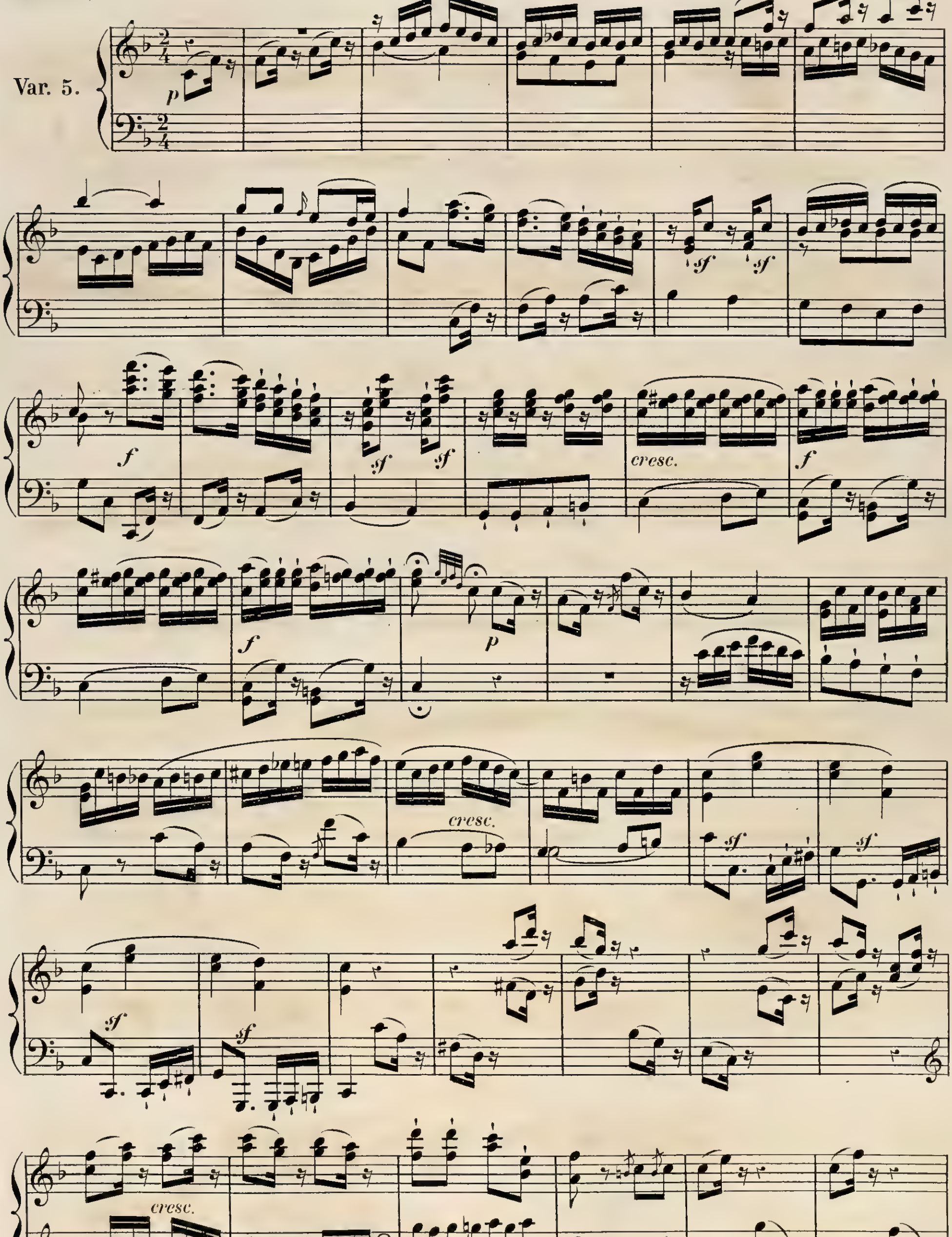

Var. 2.
cresc.
cresc.
cresc.
cresc.
cresc.
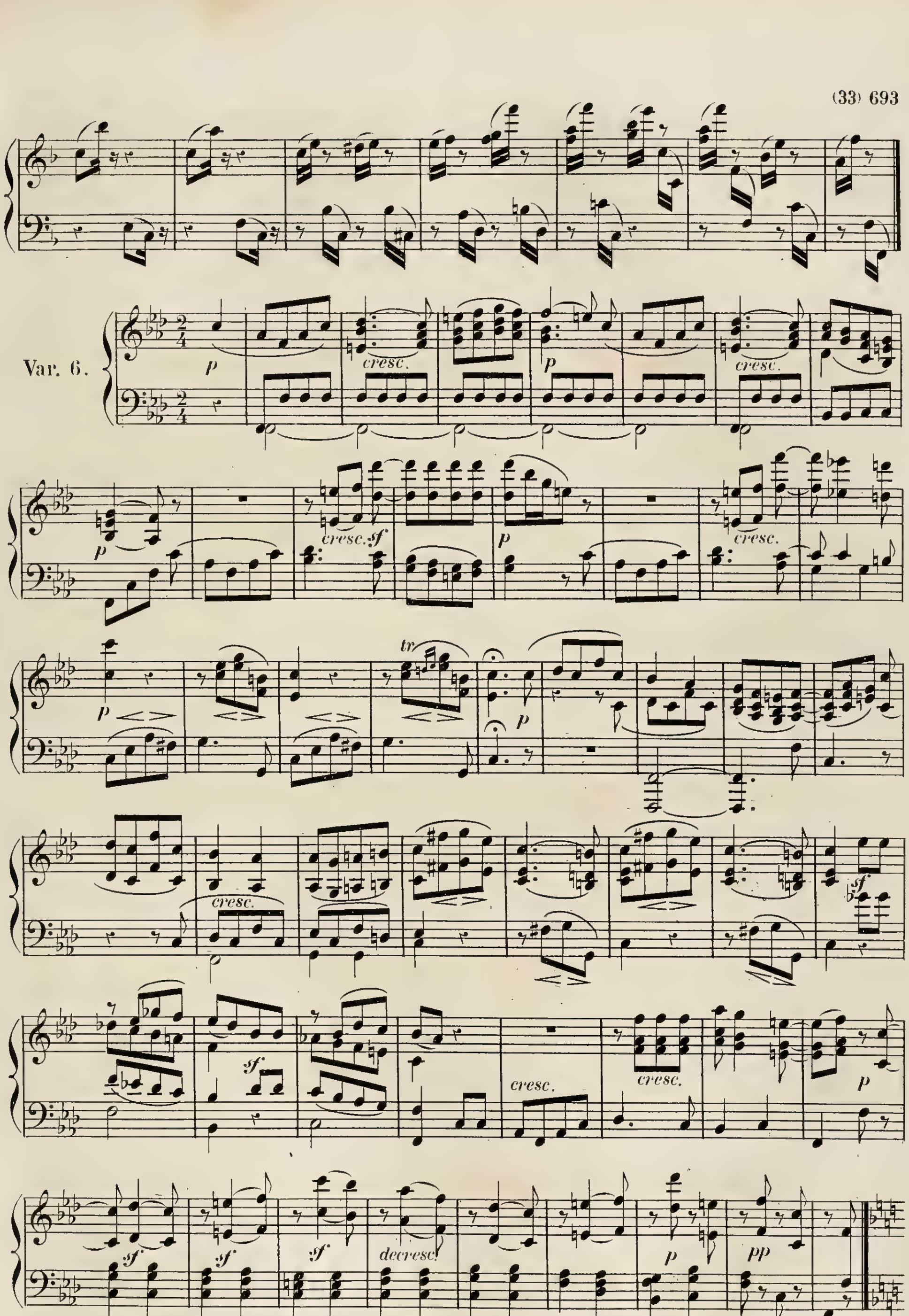

tr
pp
tr
tr
f
p
cresc.
ff
Var. 3.
p
cresc.
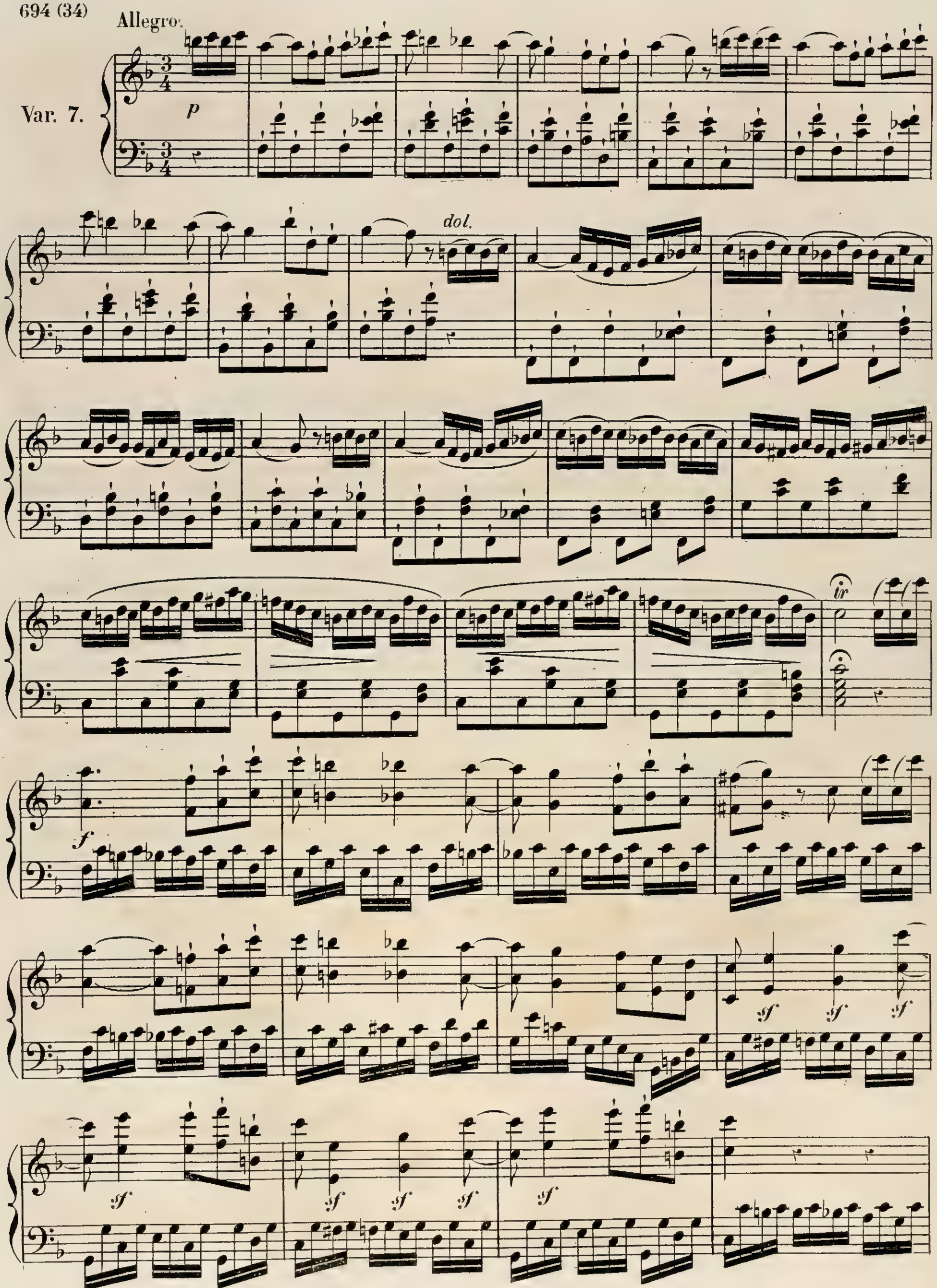

cresc.
cresc.
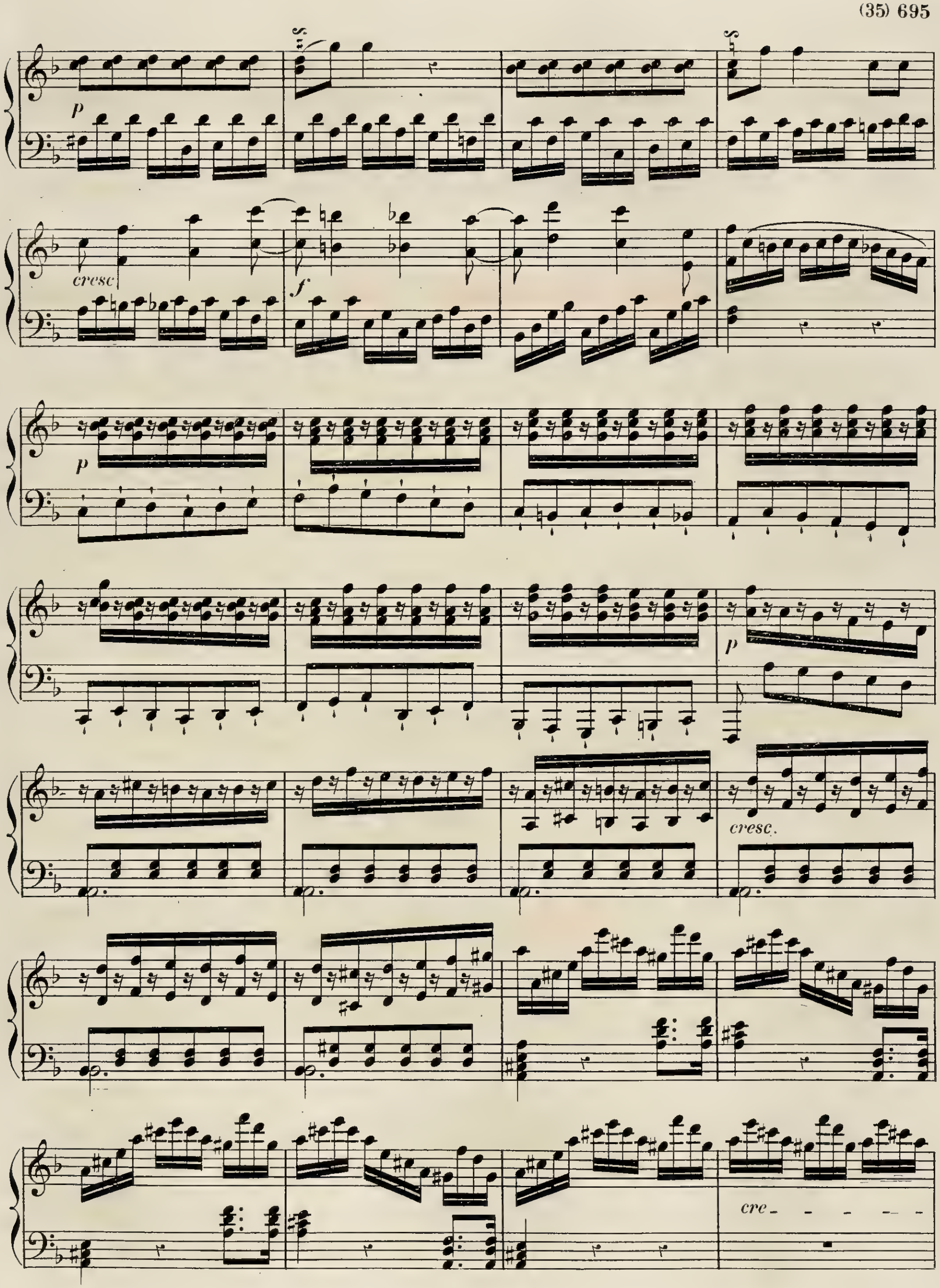

Var. 4.
dol.
sf
tr
cresc.
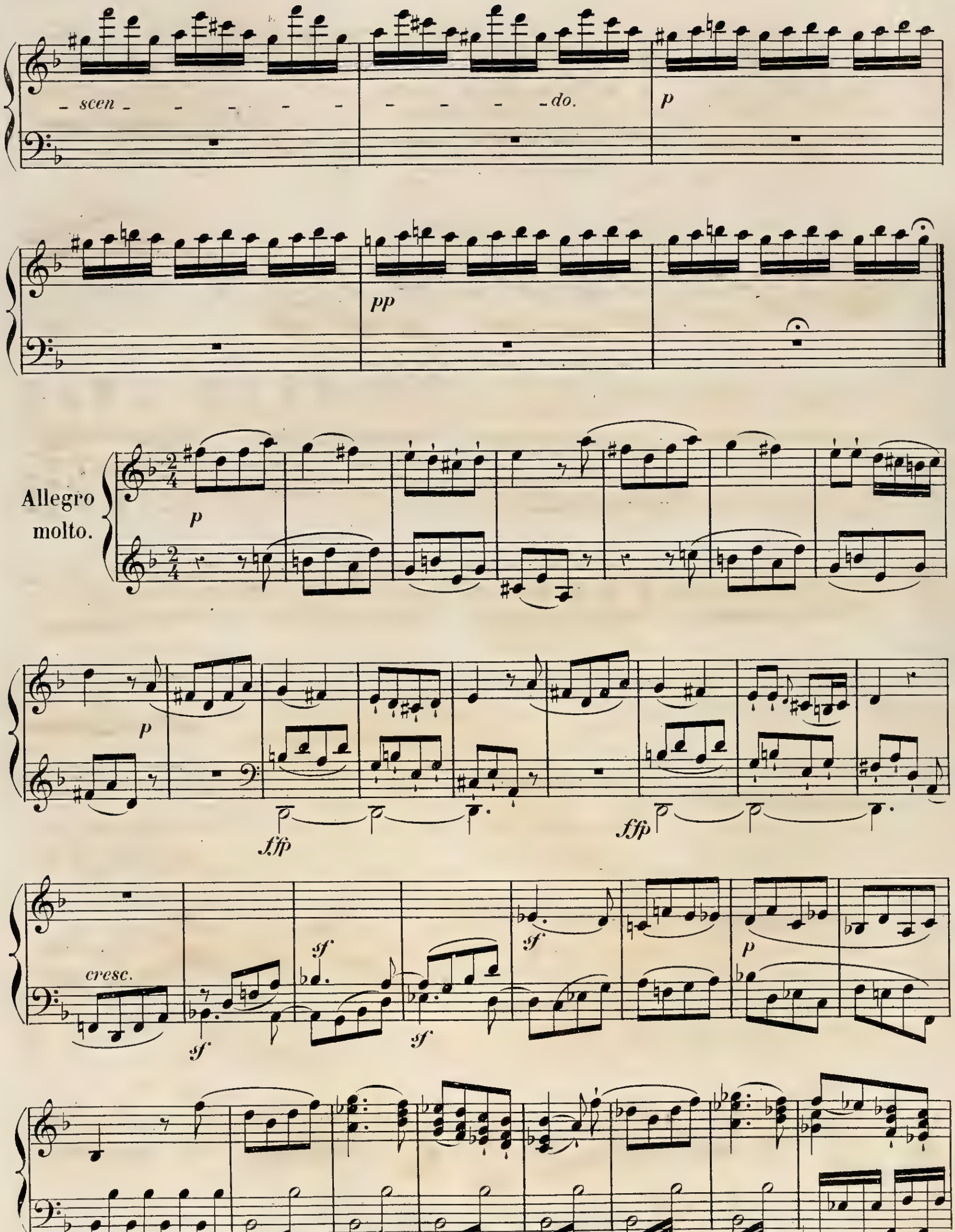

p
p
cresc.
f
ten.
ff

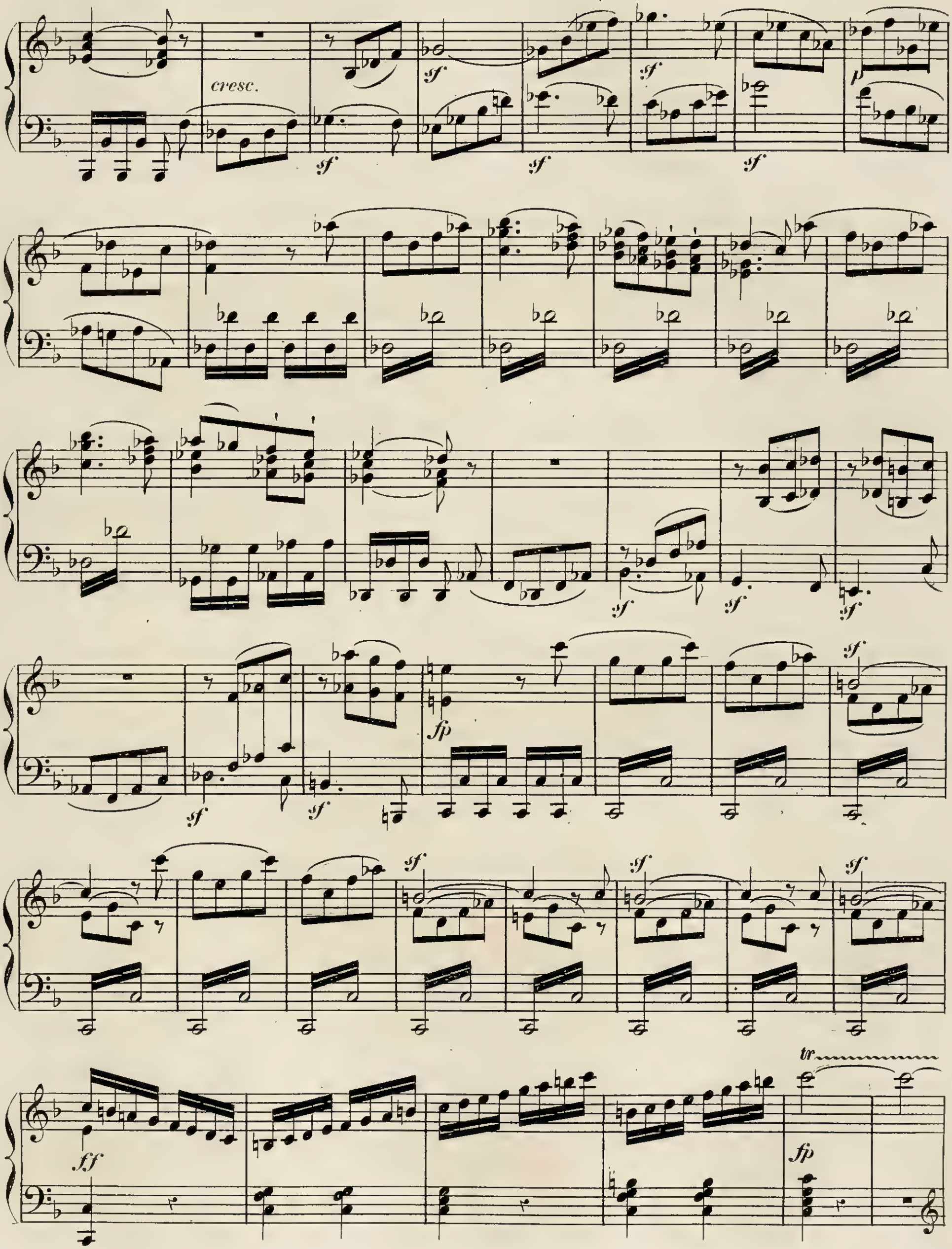

Var. 5.
p
sf
f
cresc.

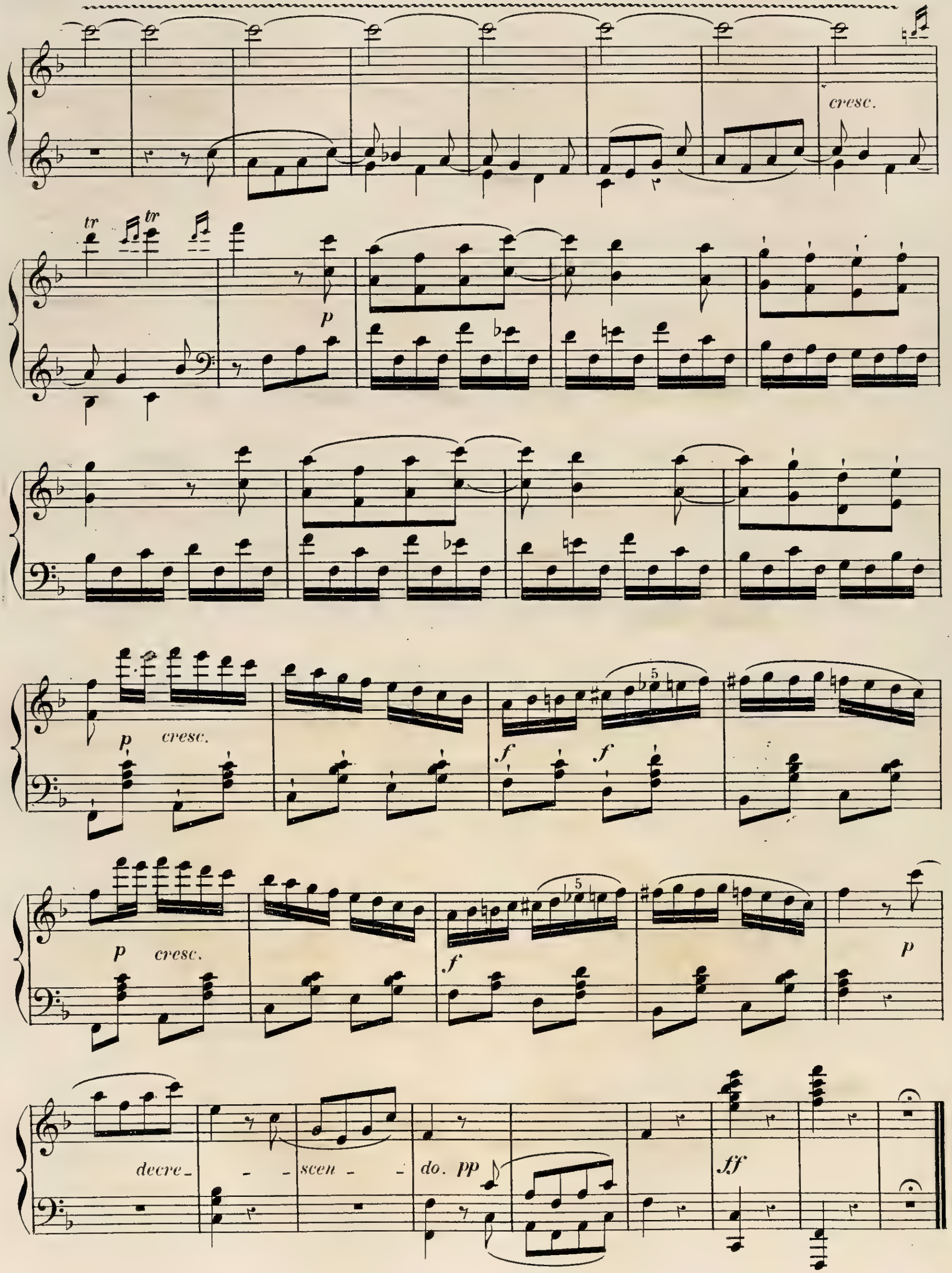

Var. 6.
p
cresc.
sf
tr
decresc.
pp


Allegro.
Var. 7.
p
dol.
tr
f
sf


p
cresc
f
p
p
cresc.
cre - - - - - -

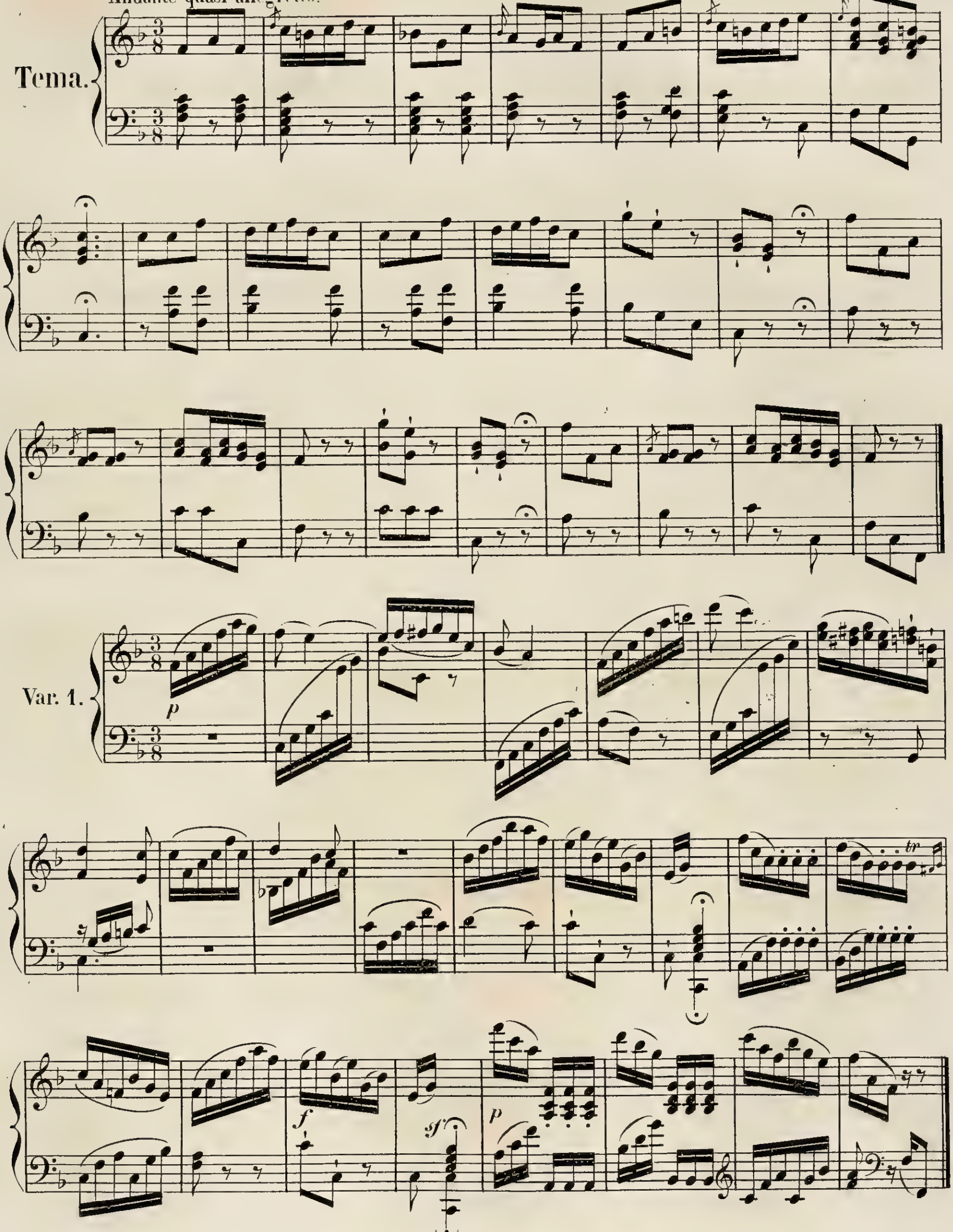

scen - - - do.
p
pp
Allegro molto.
p
p
ffp
ffp
cresc.
sf
sf
sf
sf
p


cresc.

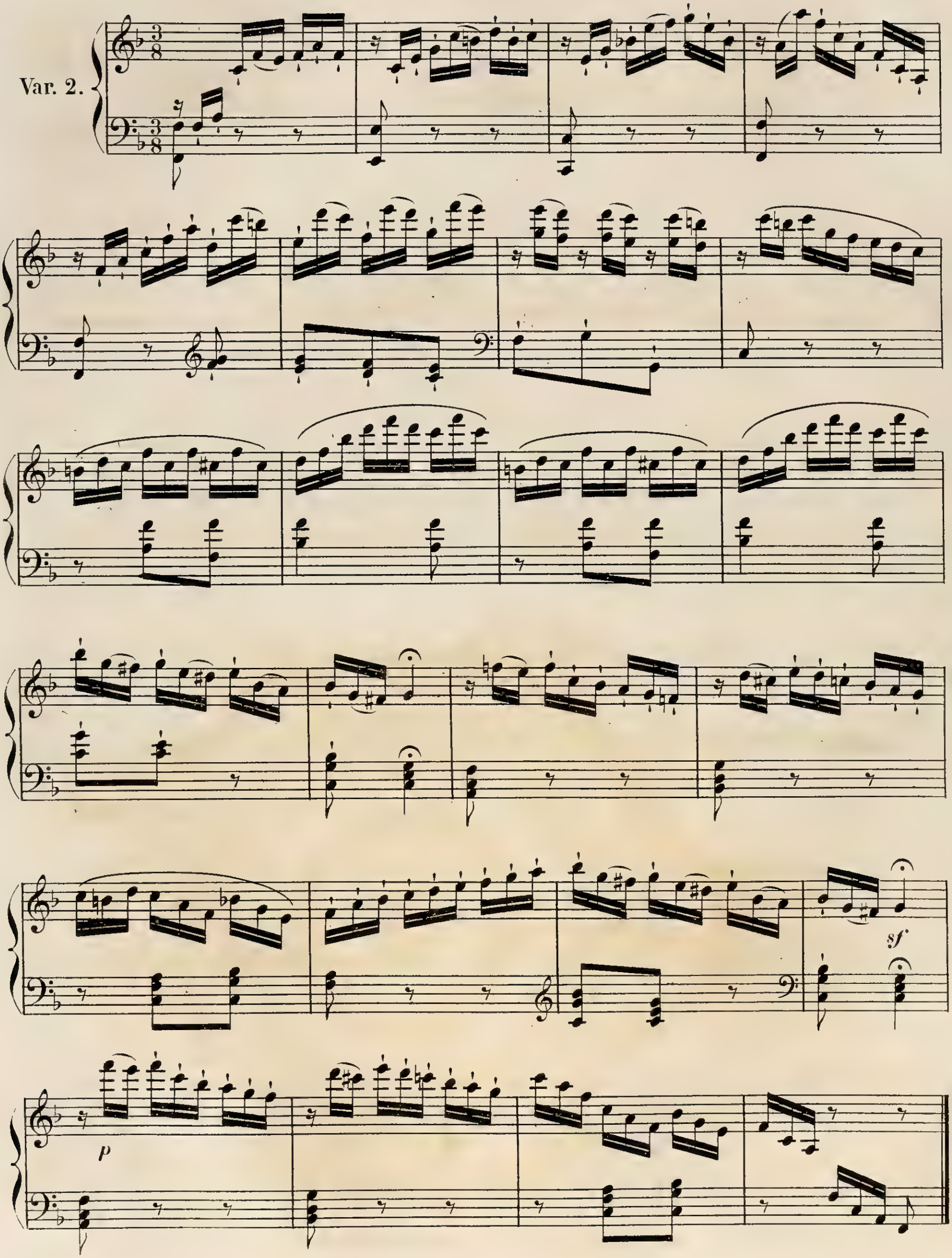

cresc.
tr tr
p
p cresc.
f f
p cresc.
f
p
decre - - scen - - do. pp
ff

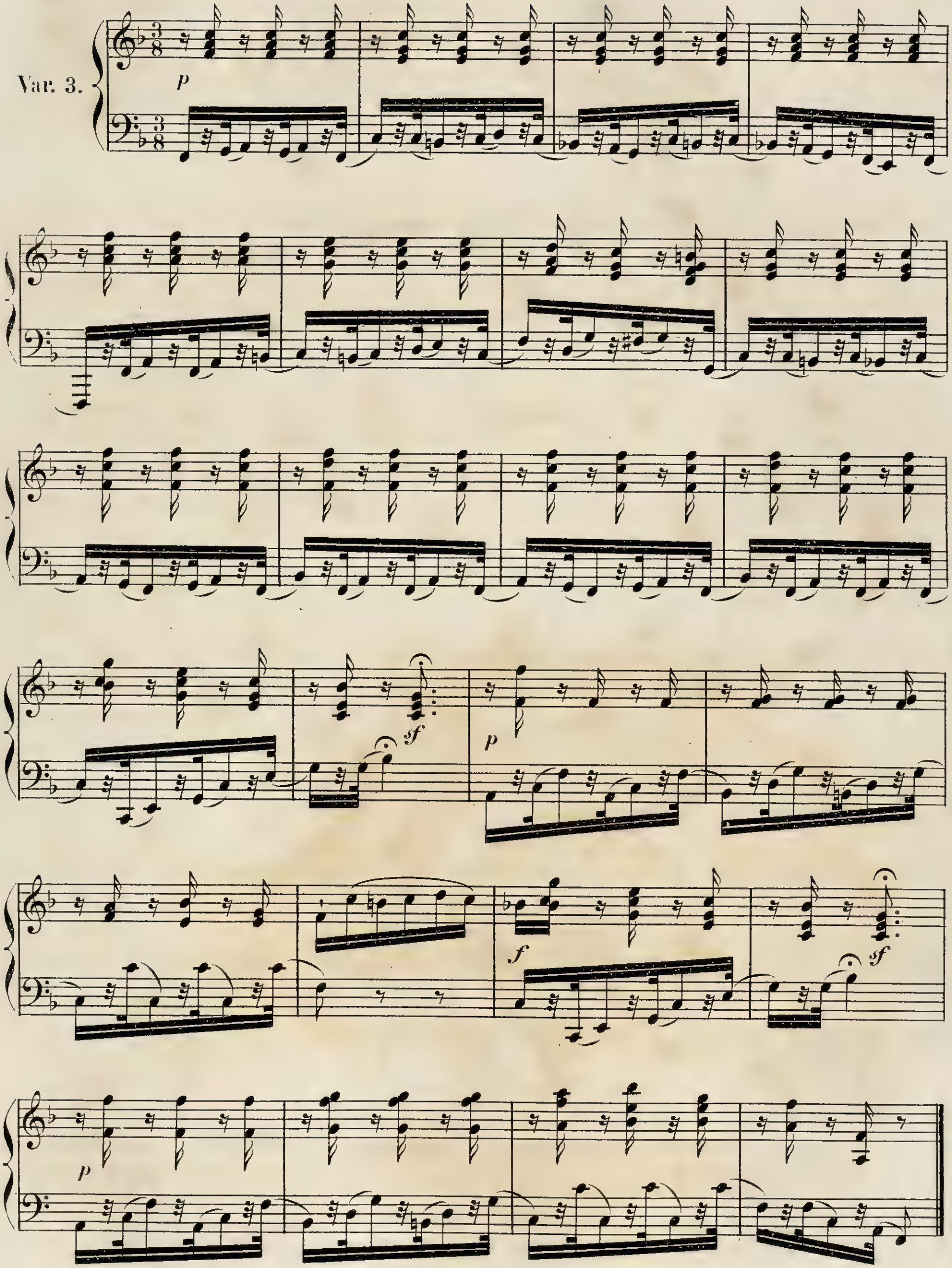
Nº 4. Variations sur l'air: *Tandeln und Scherzen.*
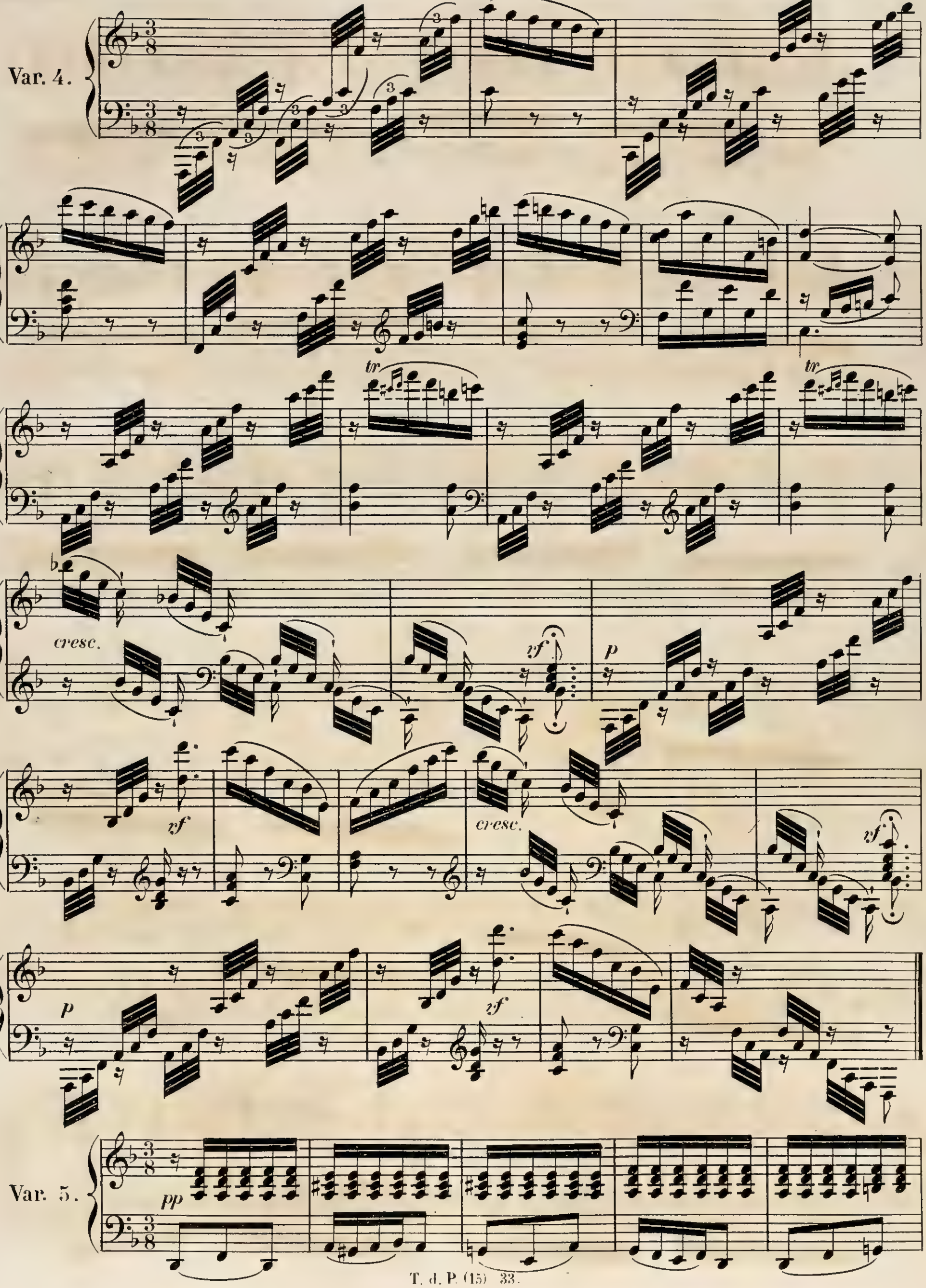
Andante quasi allegretto.

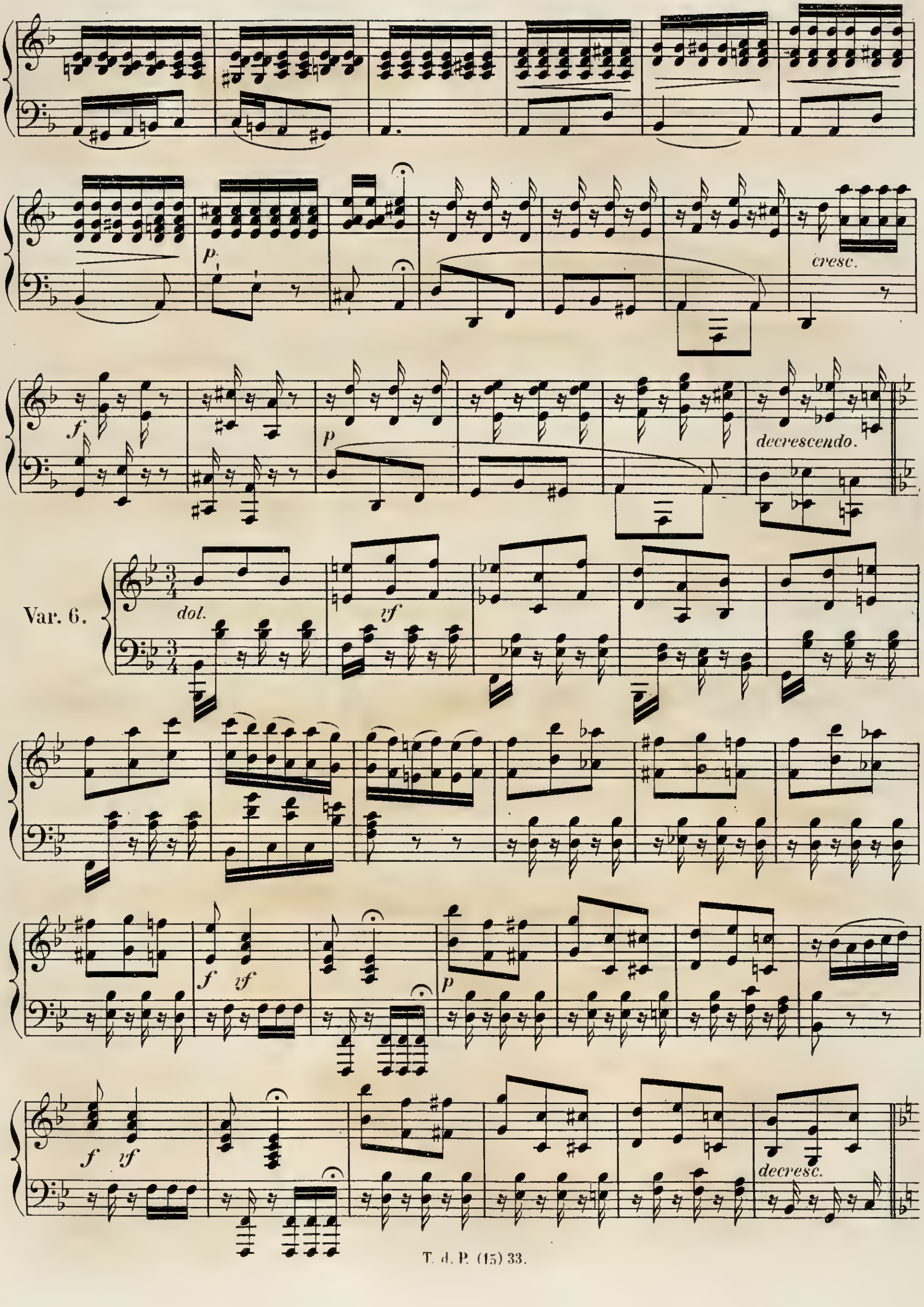


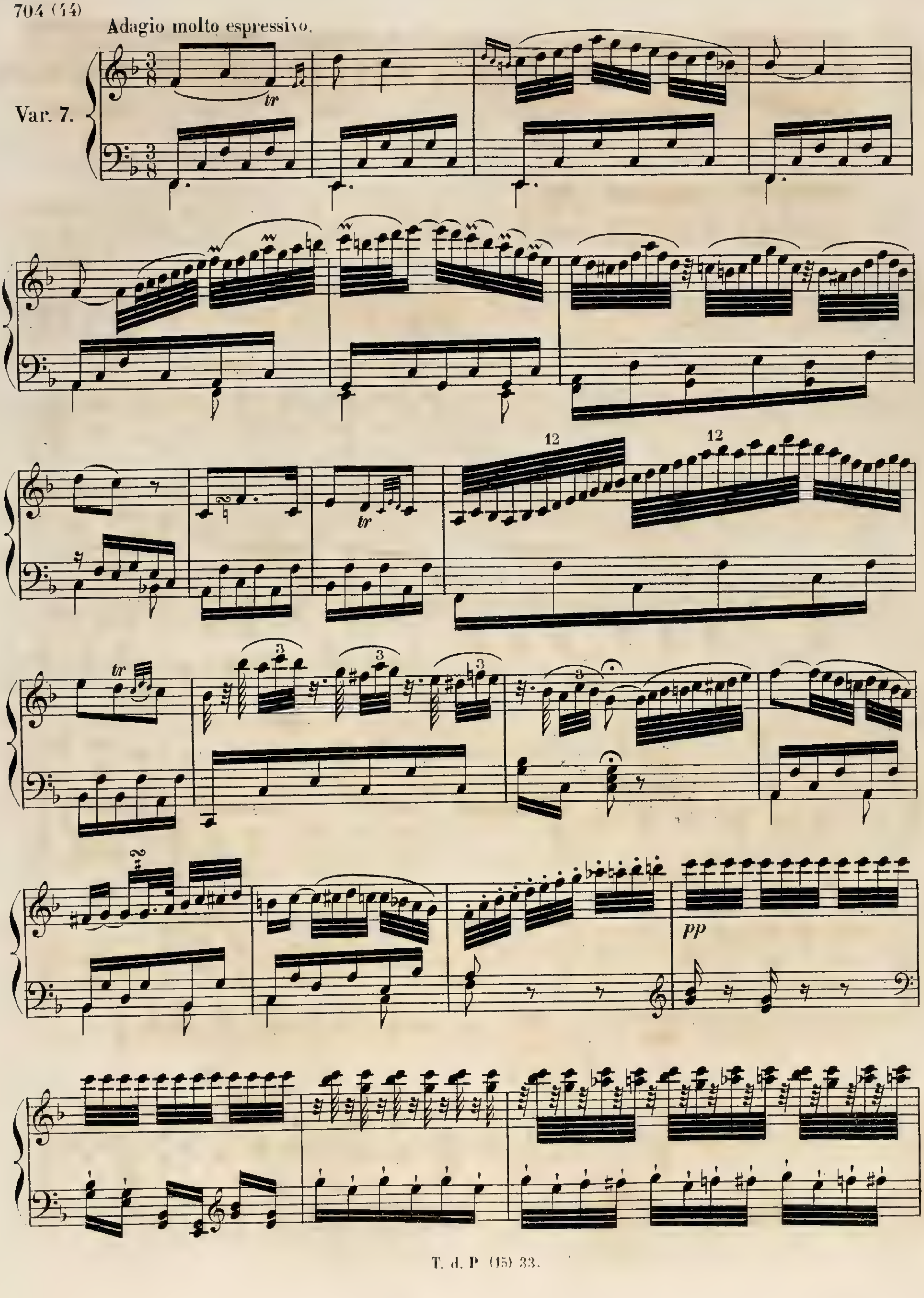
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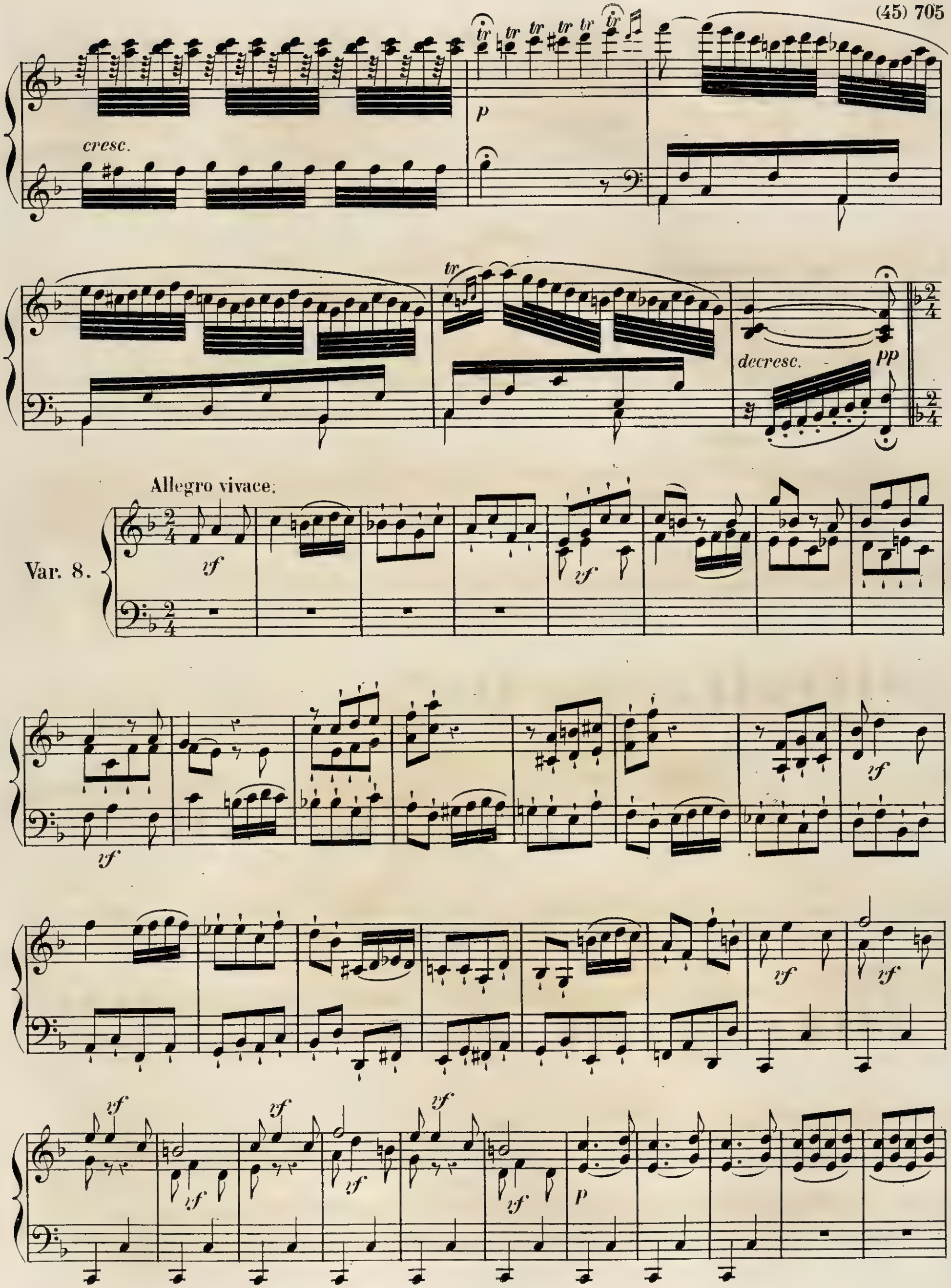


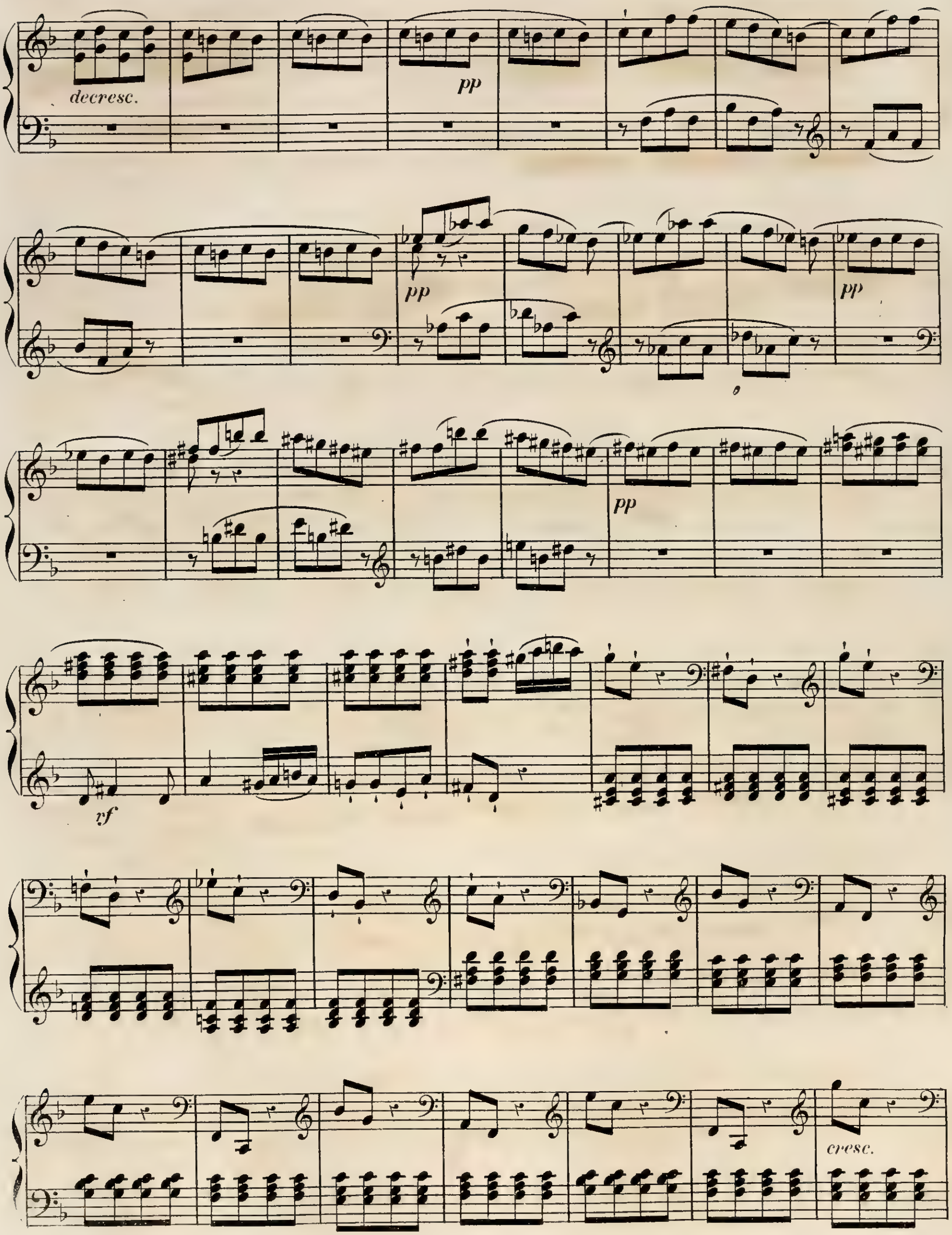

Var. 3.
p
sf
p
f
sf
p
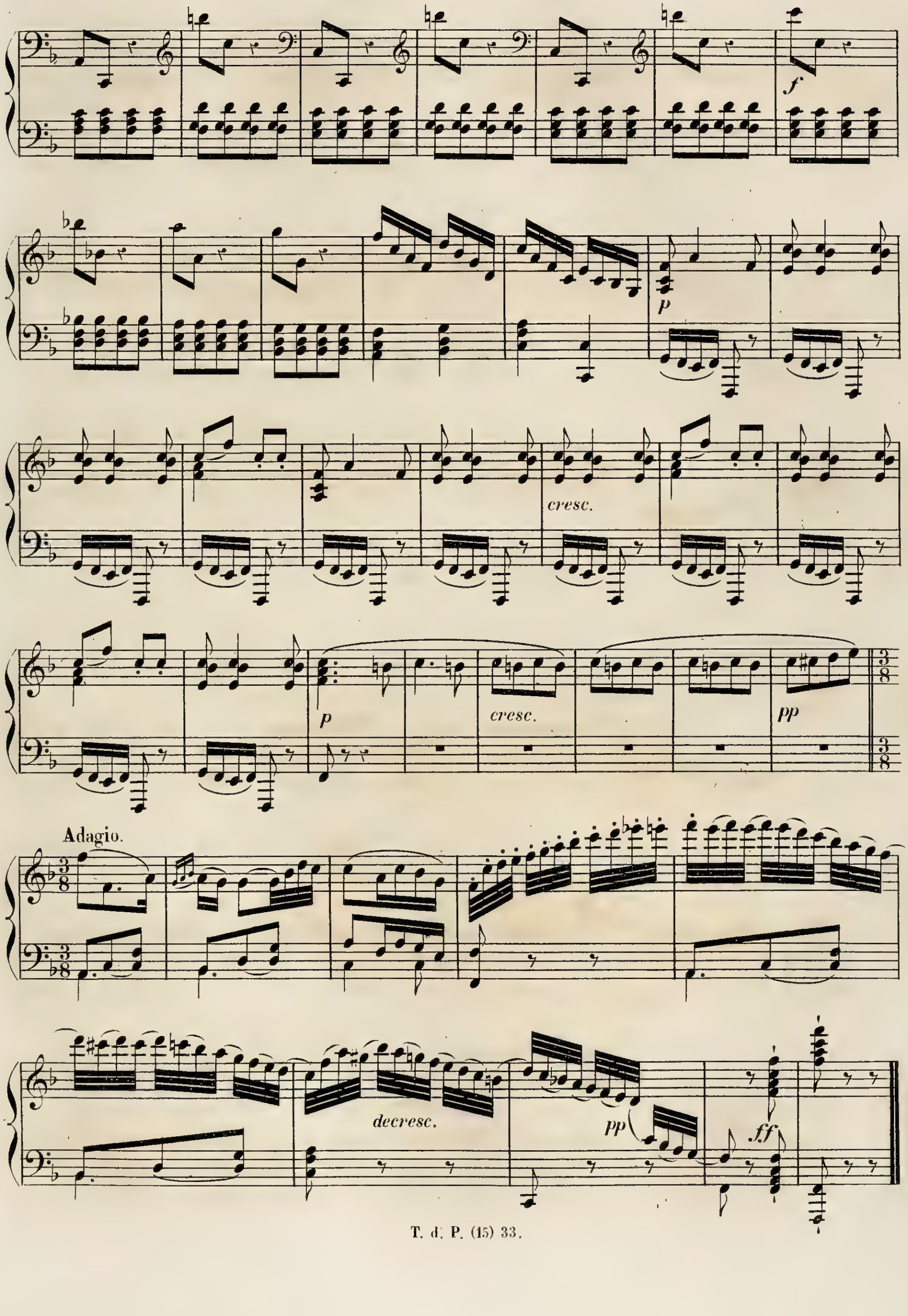

Var. 4.
tr
tr
cresc.
rf
p
rf
cresc.
rf
p
rf
Var. 5.
pp


cresc.
decrescendo.
Var. 6.
dol.
decresc.

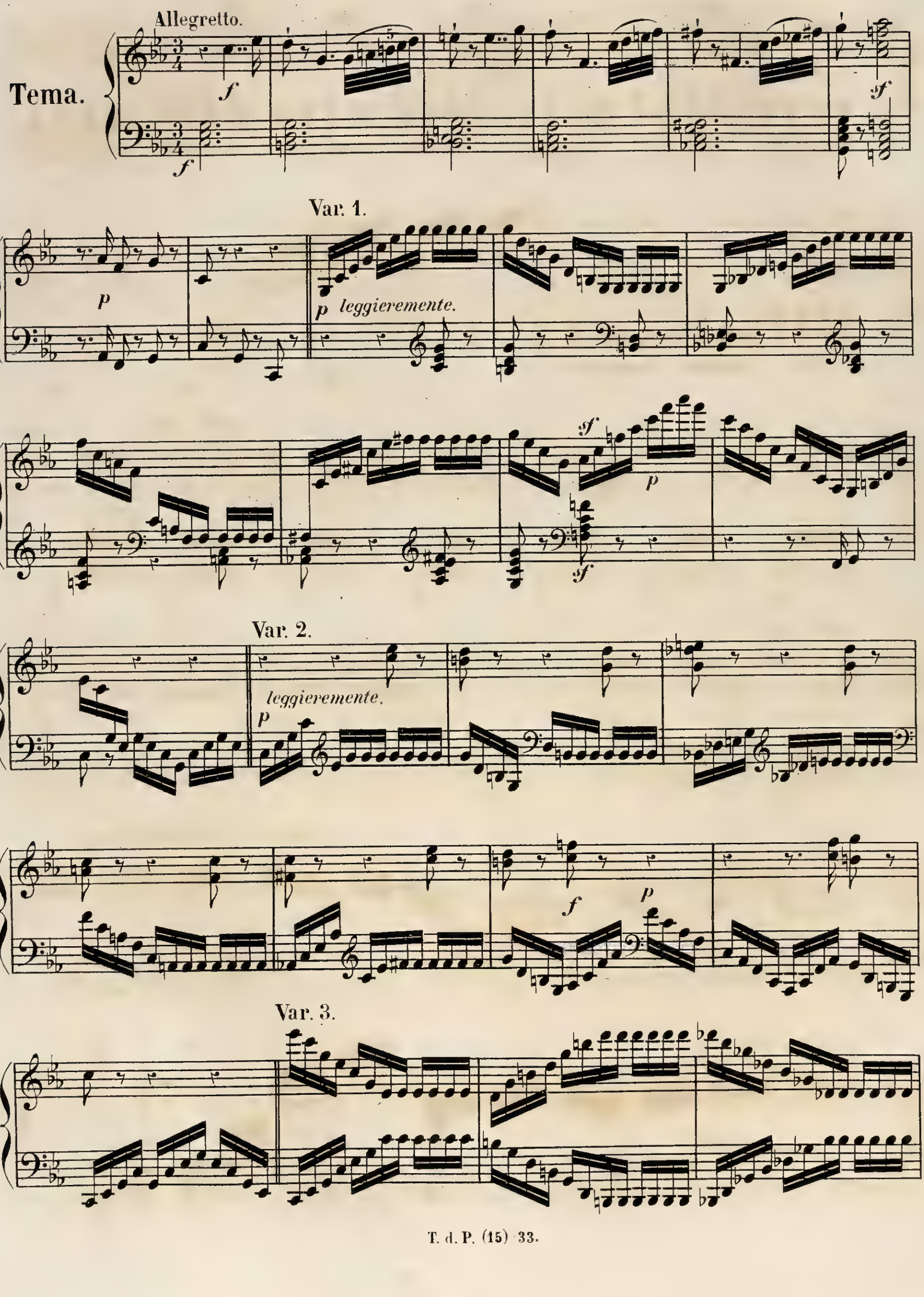

Adagio molto espressivo.
Var. 7.
tr
pp

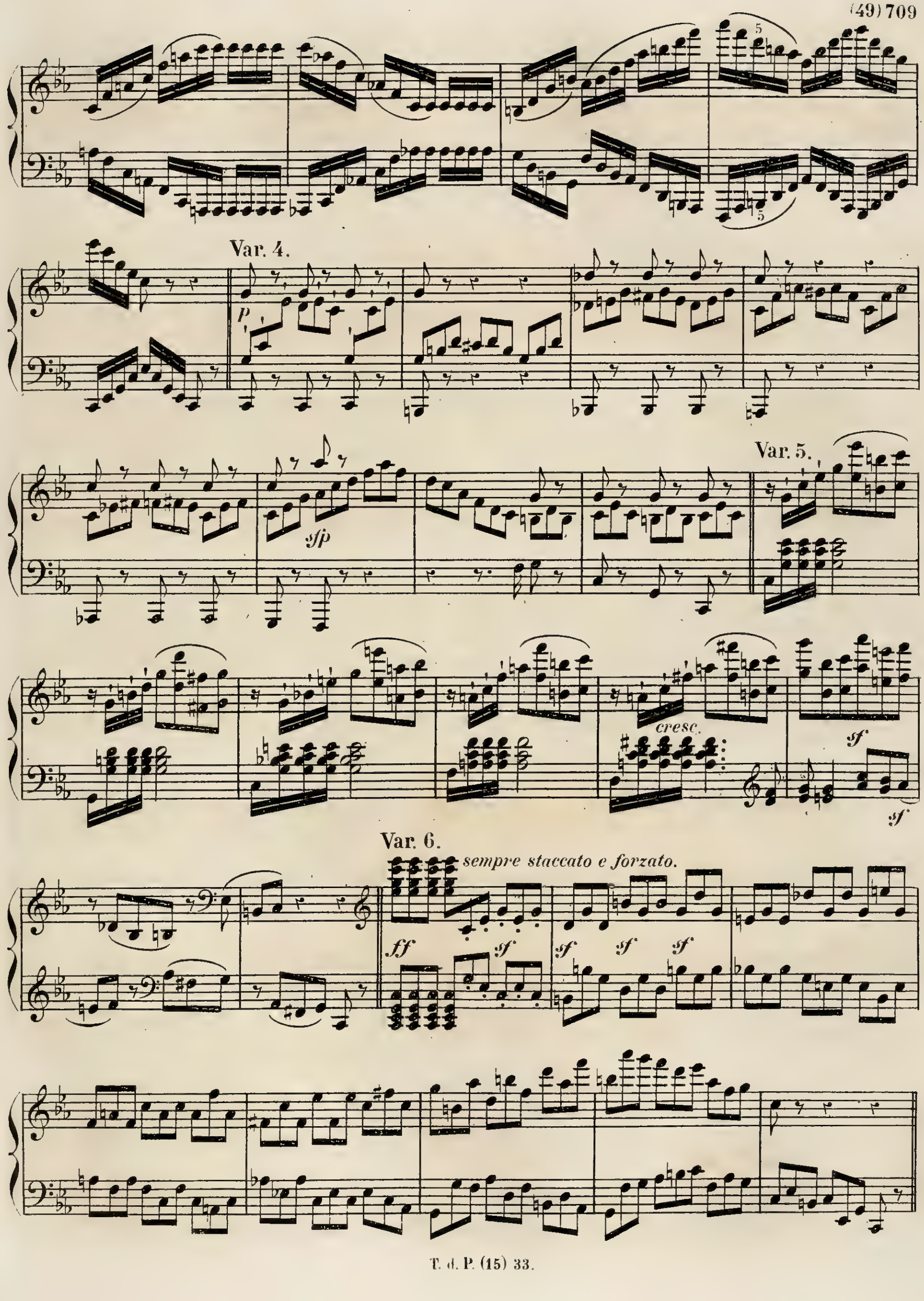

cresc.
p
tr
decresc.
pp
Allegro vivace.
Var. 8.
rf
p
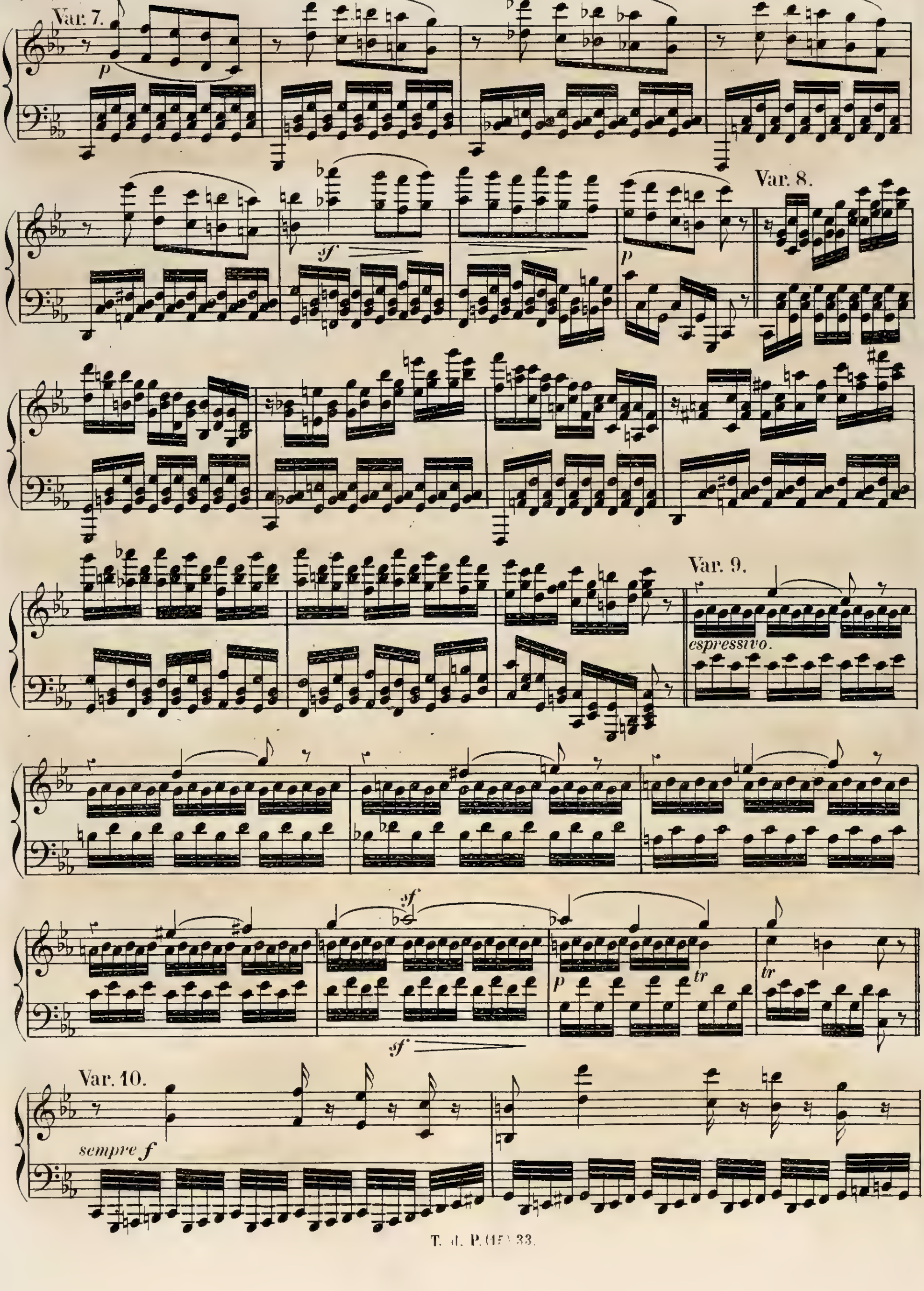

decresc.
pp
pp
pp
pp
rf
cresc.
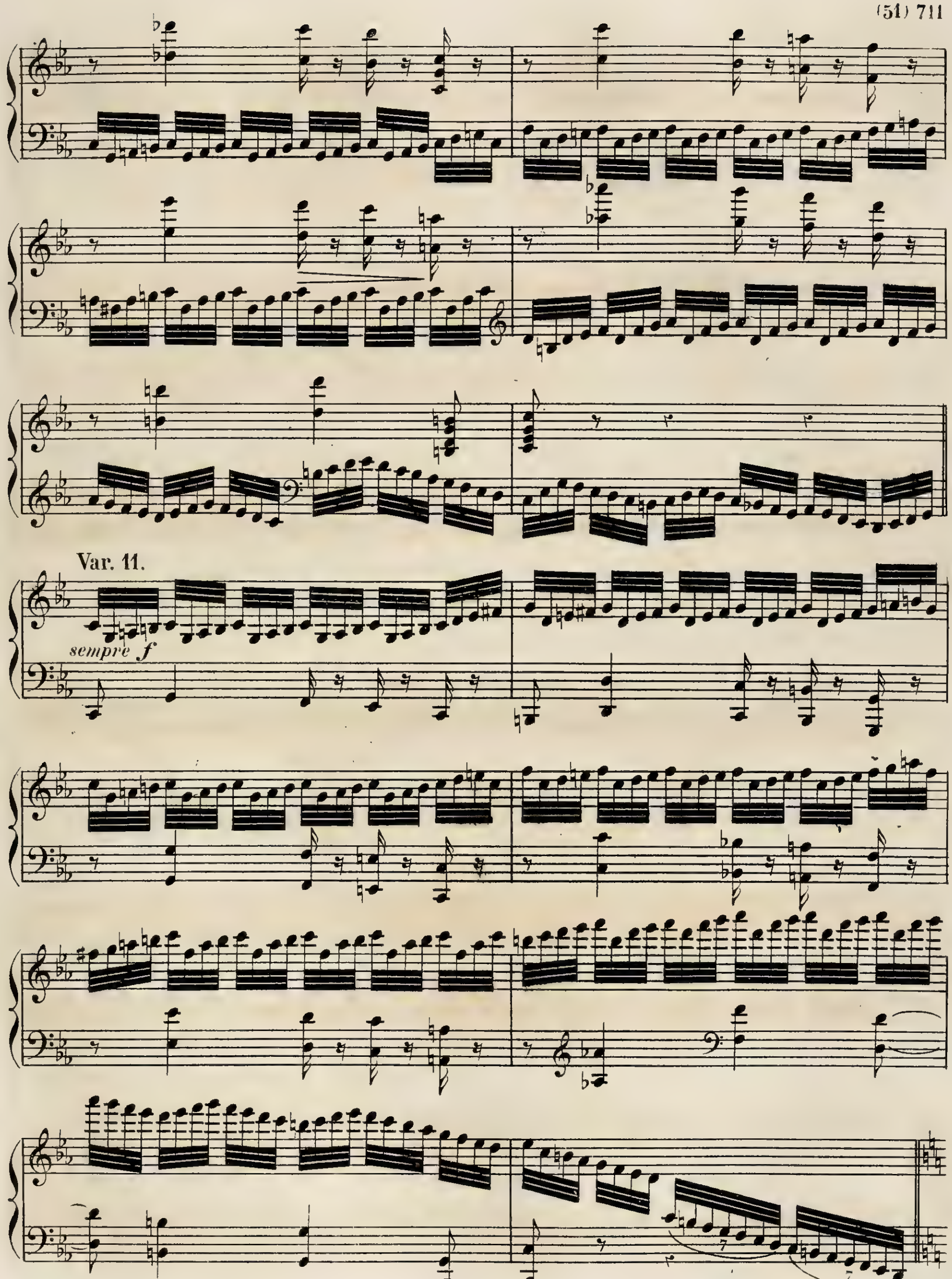

f
p
cresc.
p
cresc.
pp
Adagio.
decresc.
pp
ff

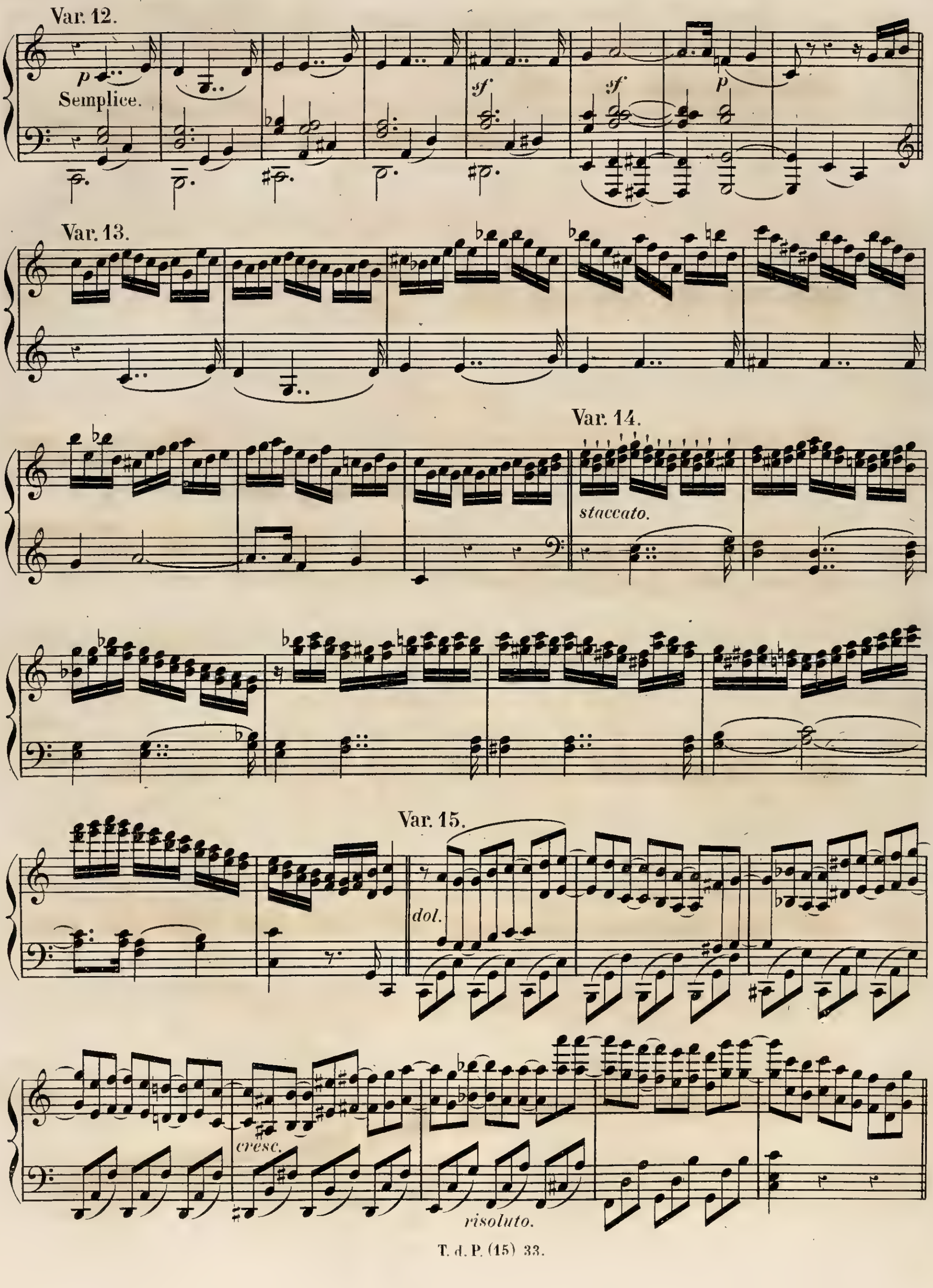
Nº 5. Trente-deux Variations.
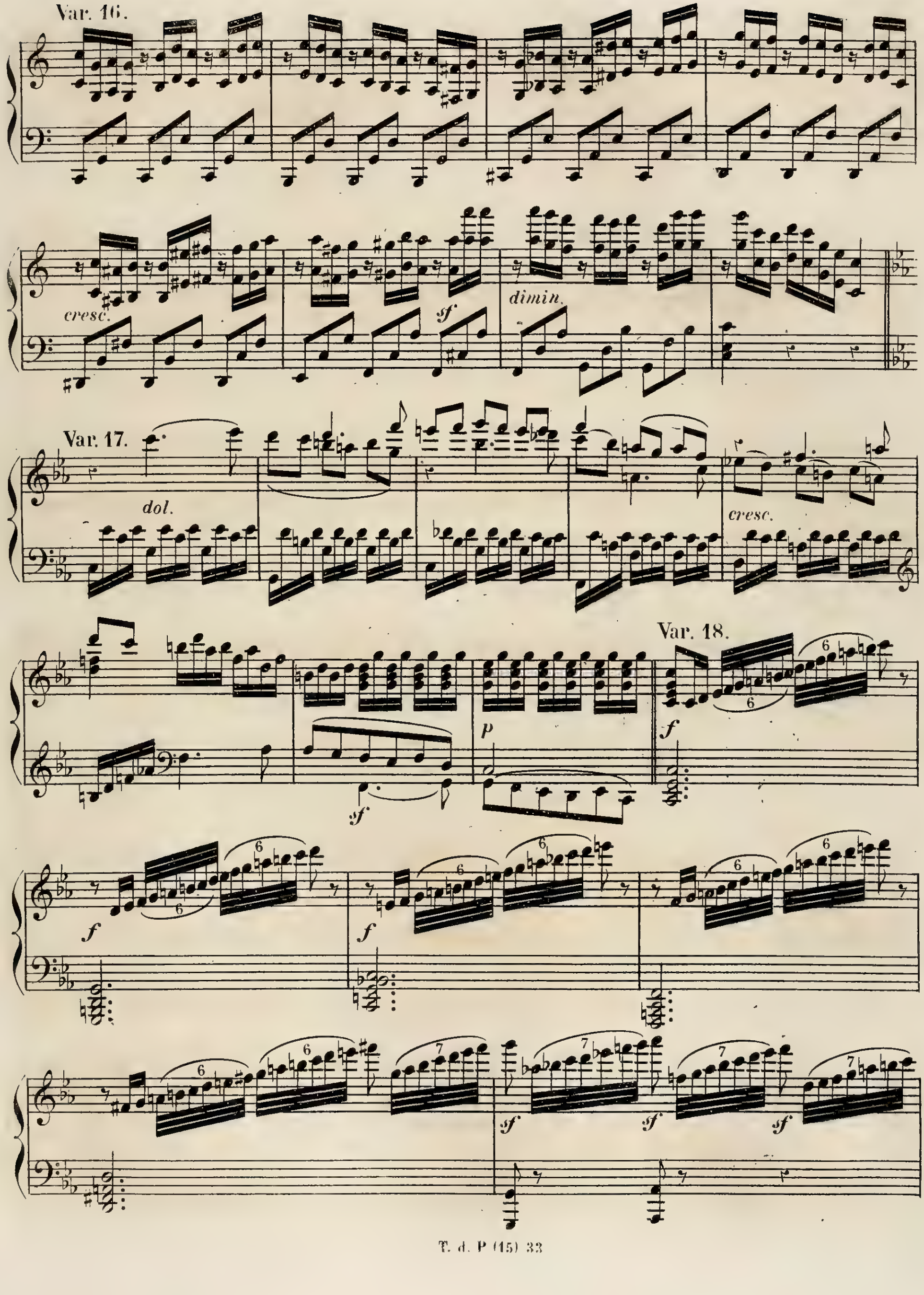


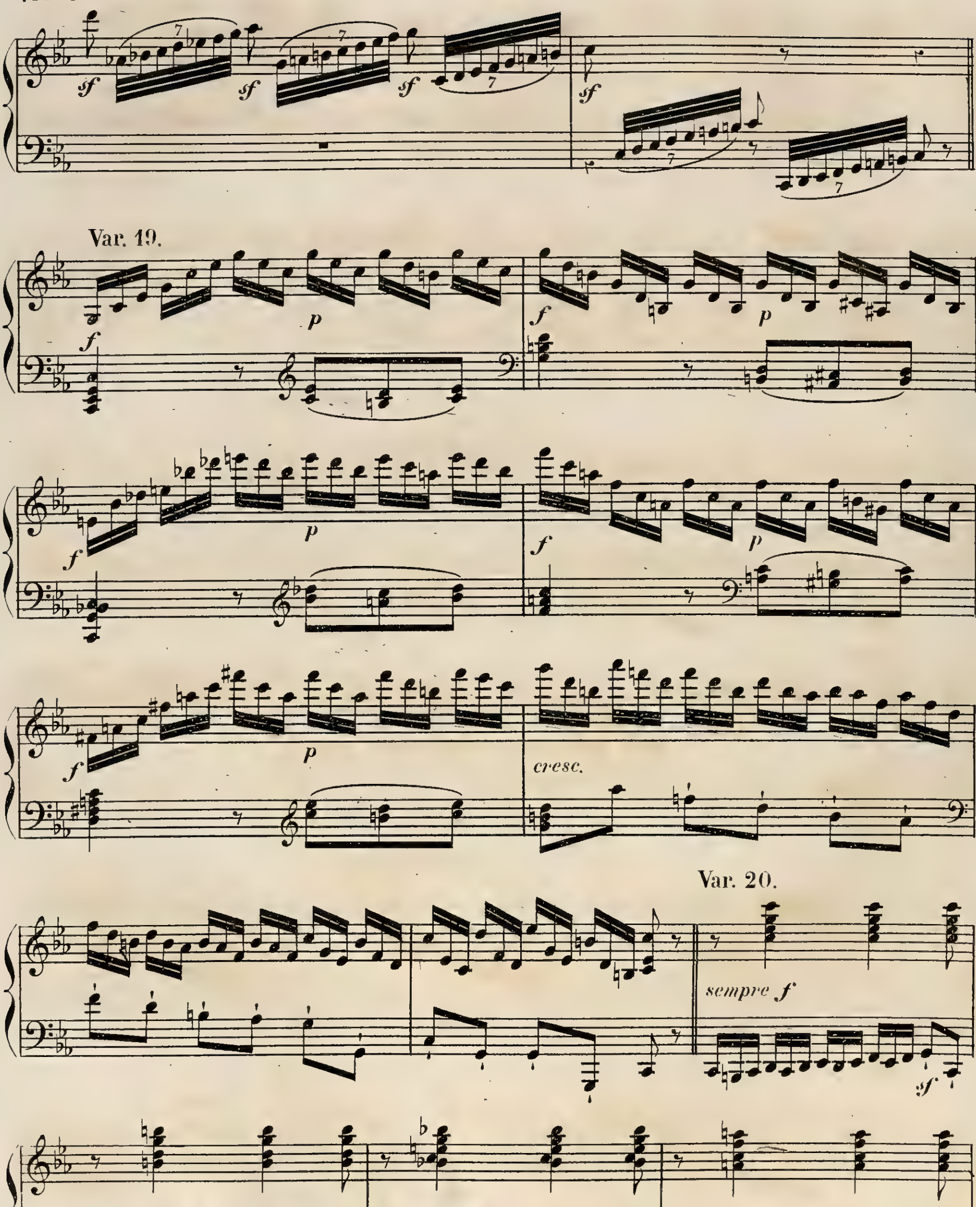

Var. 4.
p
sfp
Var. 5.
cresc.
sf
Var. 6.
sempre staccato e forzato.
ff
sf

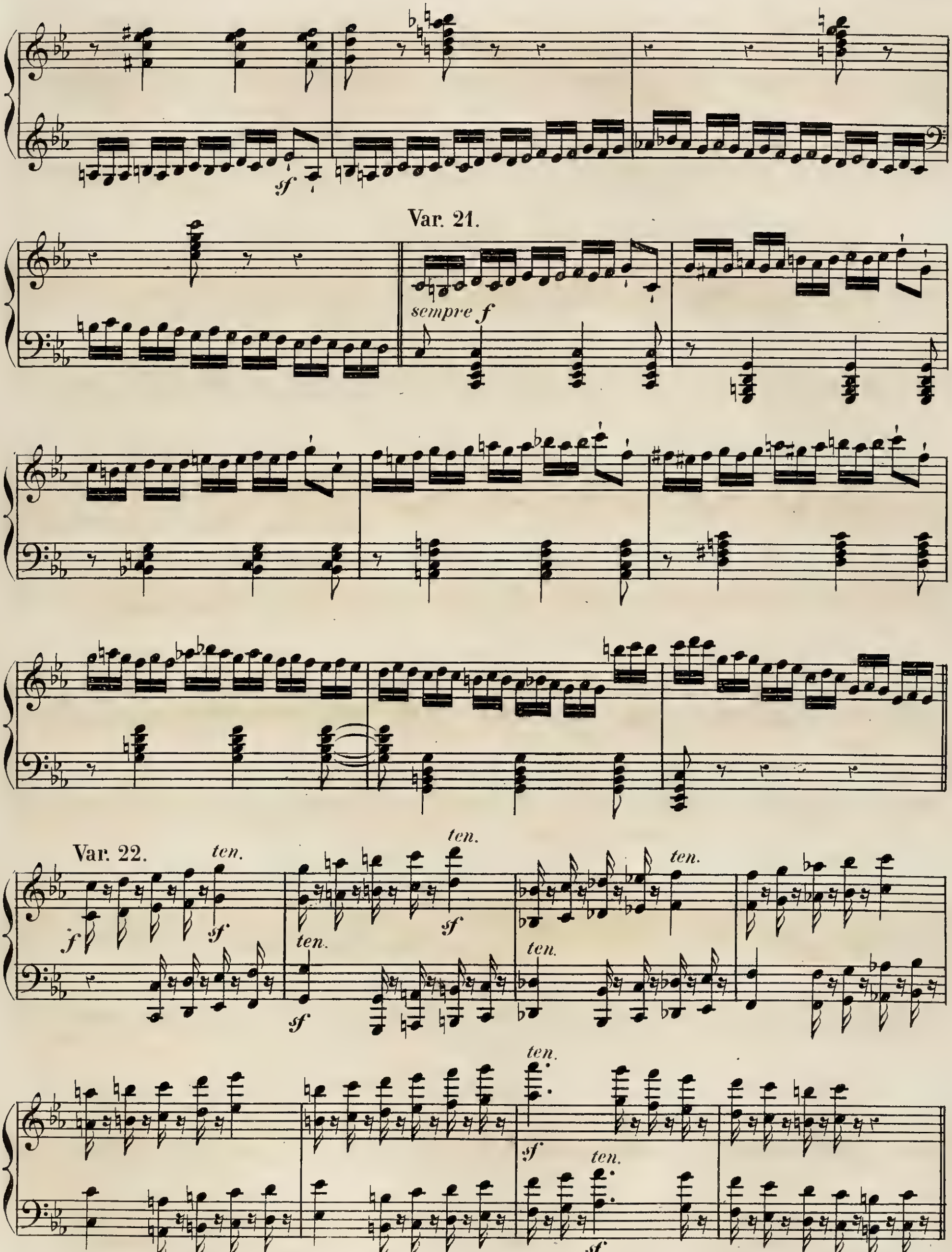

Var. 7.
p
sf
p
Var. 8.
Var. 9.
espressivo.
sf
sf
p
tr
tr
Var. 10.
sempre f
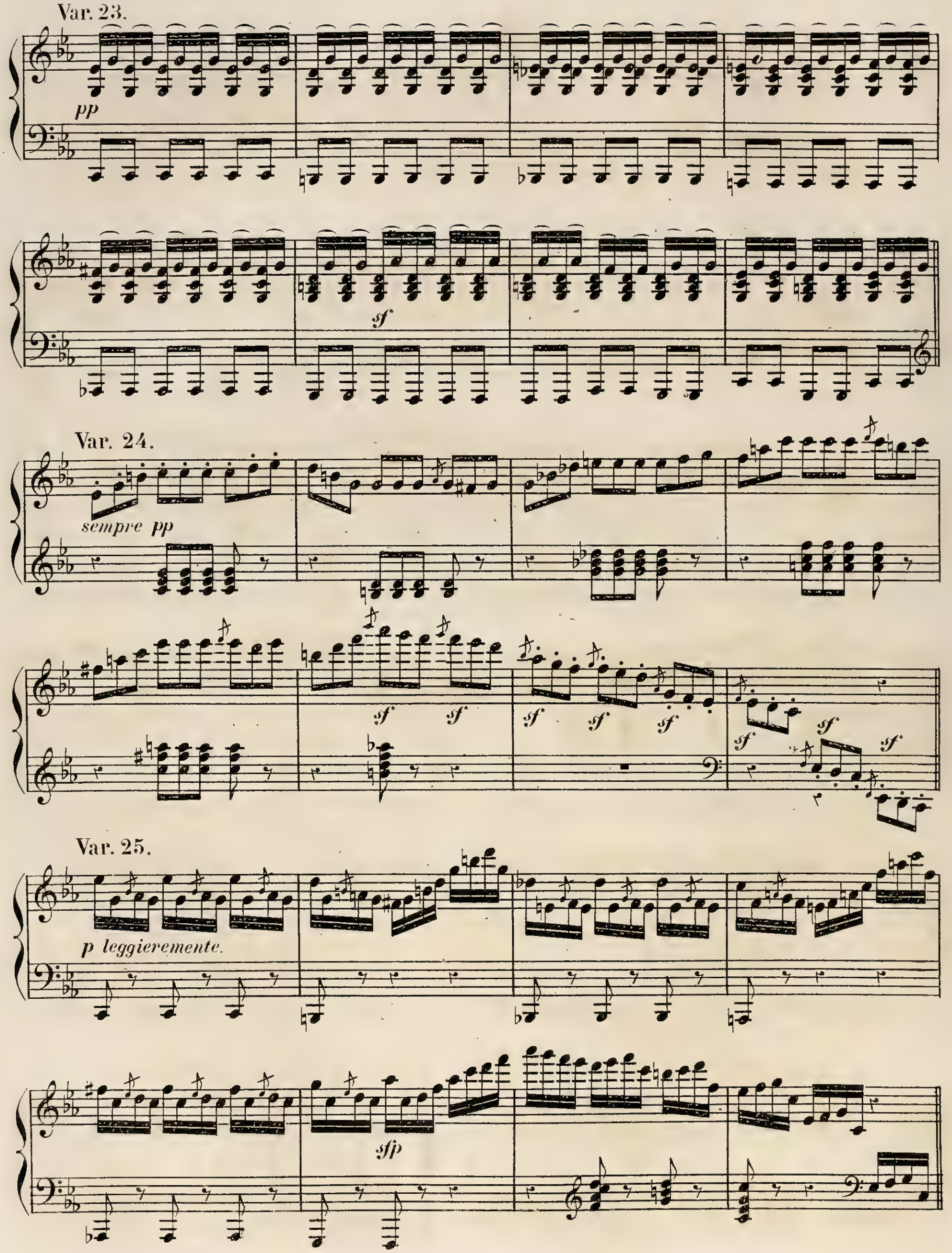

Var. 11.
sempre f

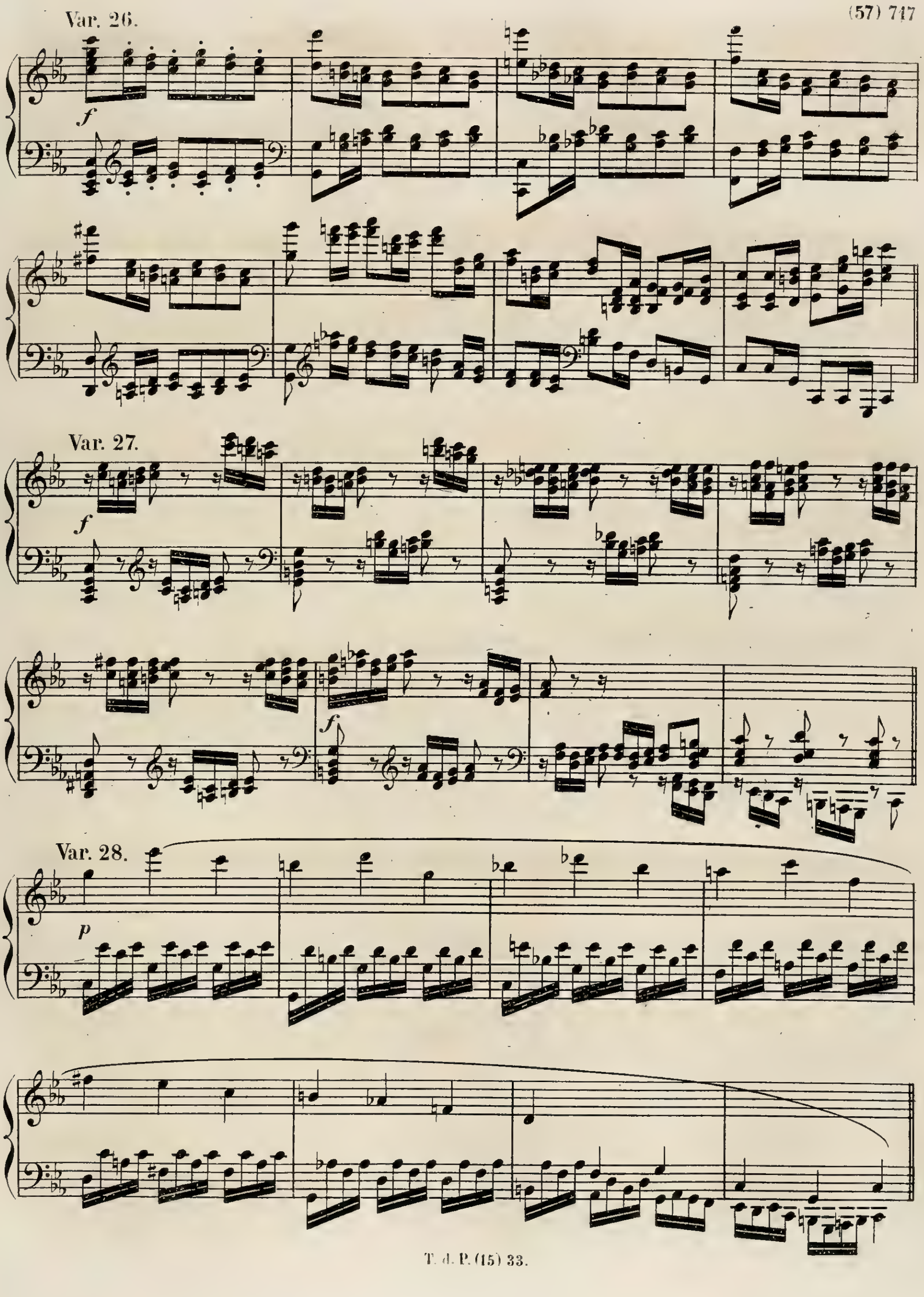

Var. 12.
p
Semplice.
sf
sf
p
Var. 13.
Var. 14.
staccato.
Var. 15.
dol.
cresc.
risoluto.
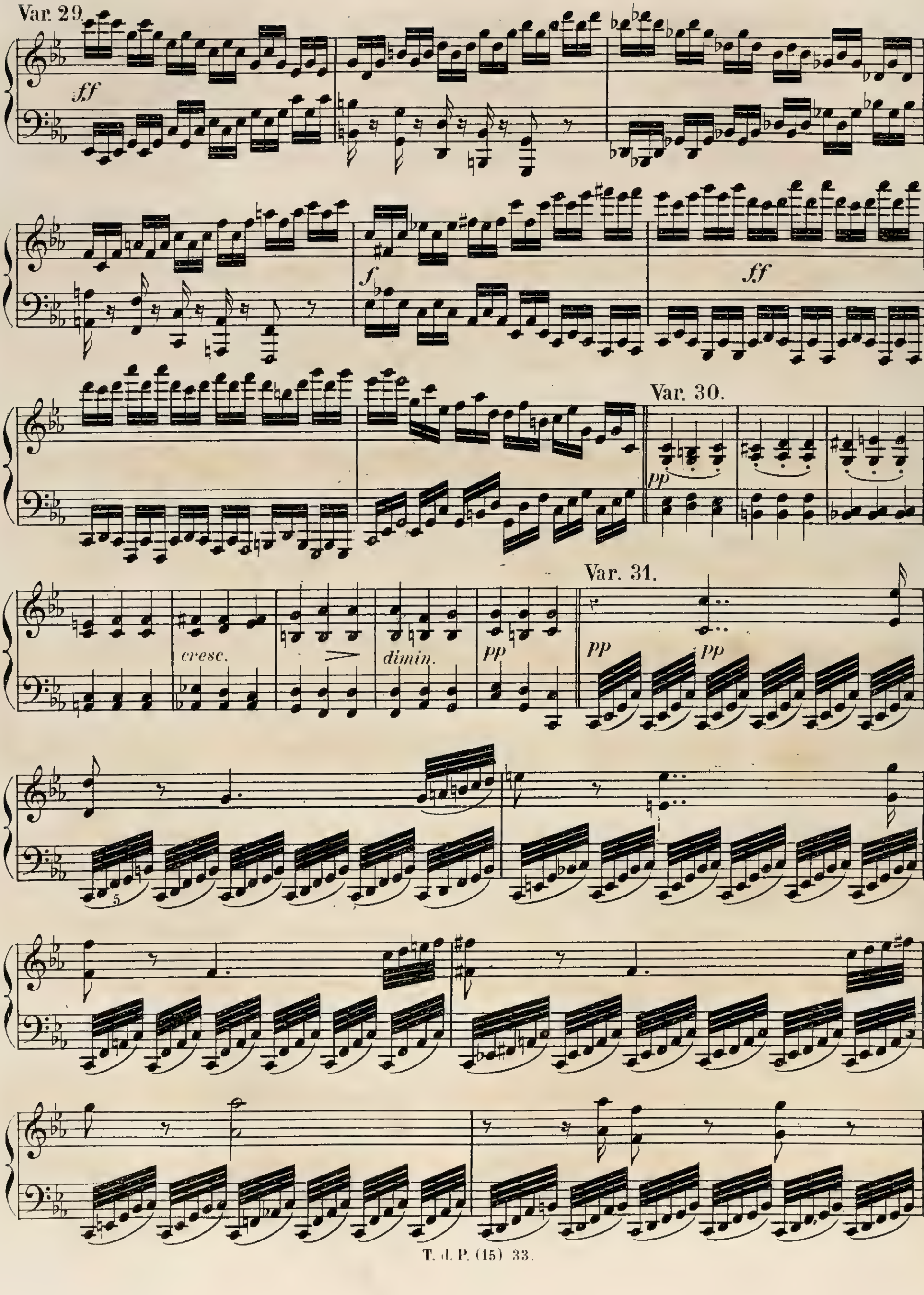

Var. 16.
cresc.
sf
dimin.
Var. 17.
dol.
cresc.
Var. 18.
f
p
f
f
sf
sf
sf


Var. 19.
p
f
cresc.
Var. 20.
sempre f
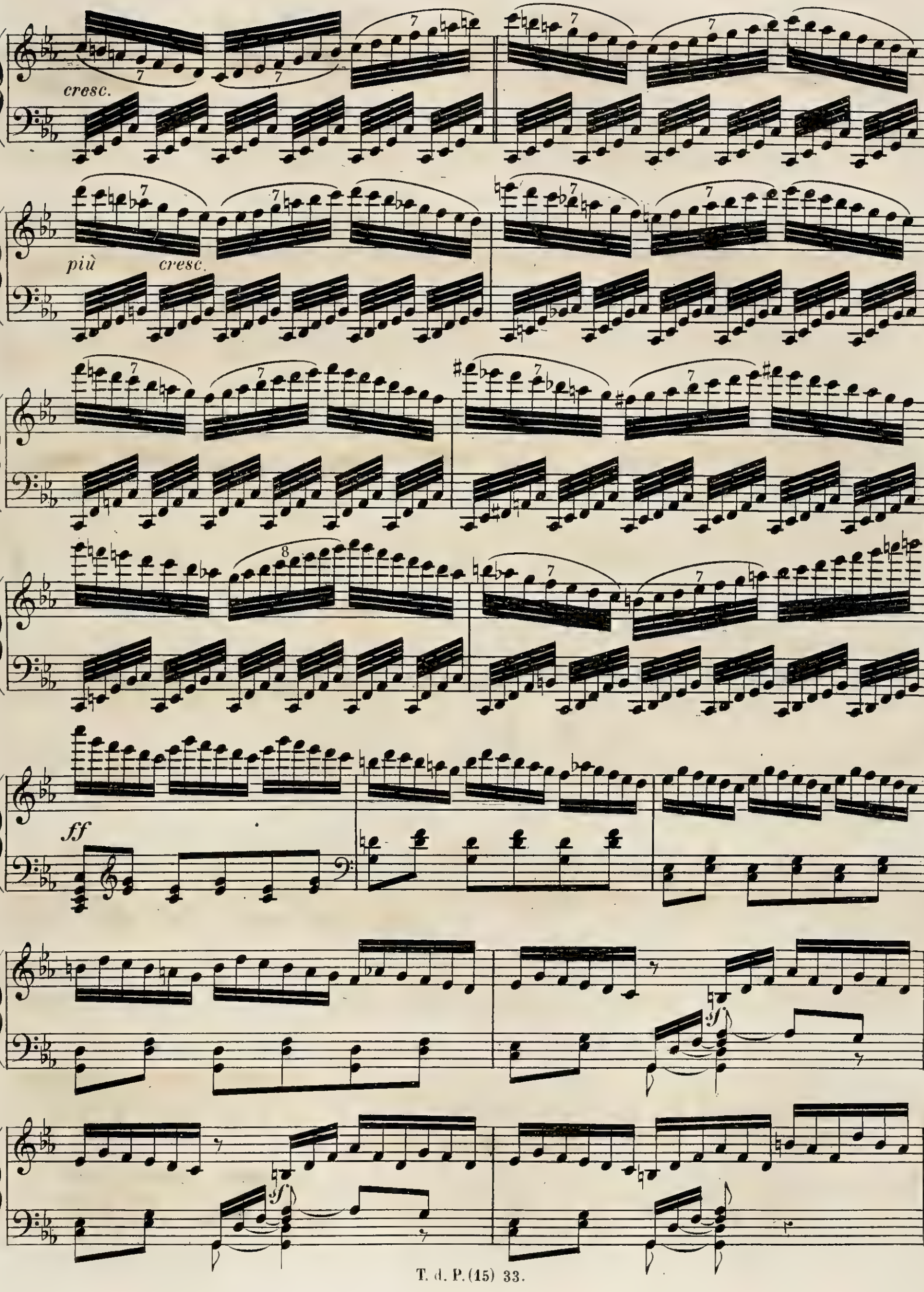

sf
Var. 21.
sempre f
Var. 22.
ten.
f
sf
ten.
sf
ten.
ten.
ten.
ten.
sf
ten.
sf

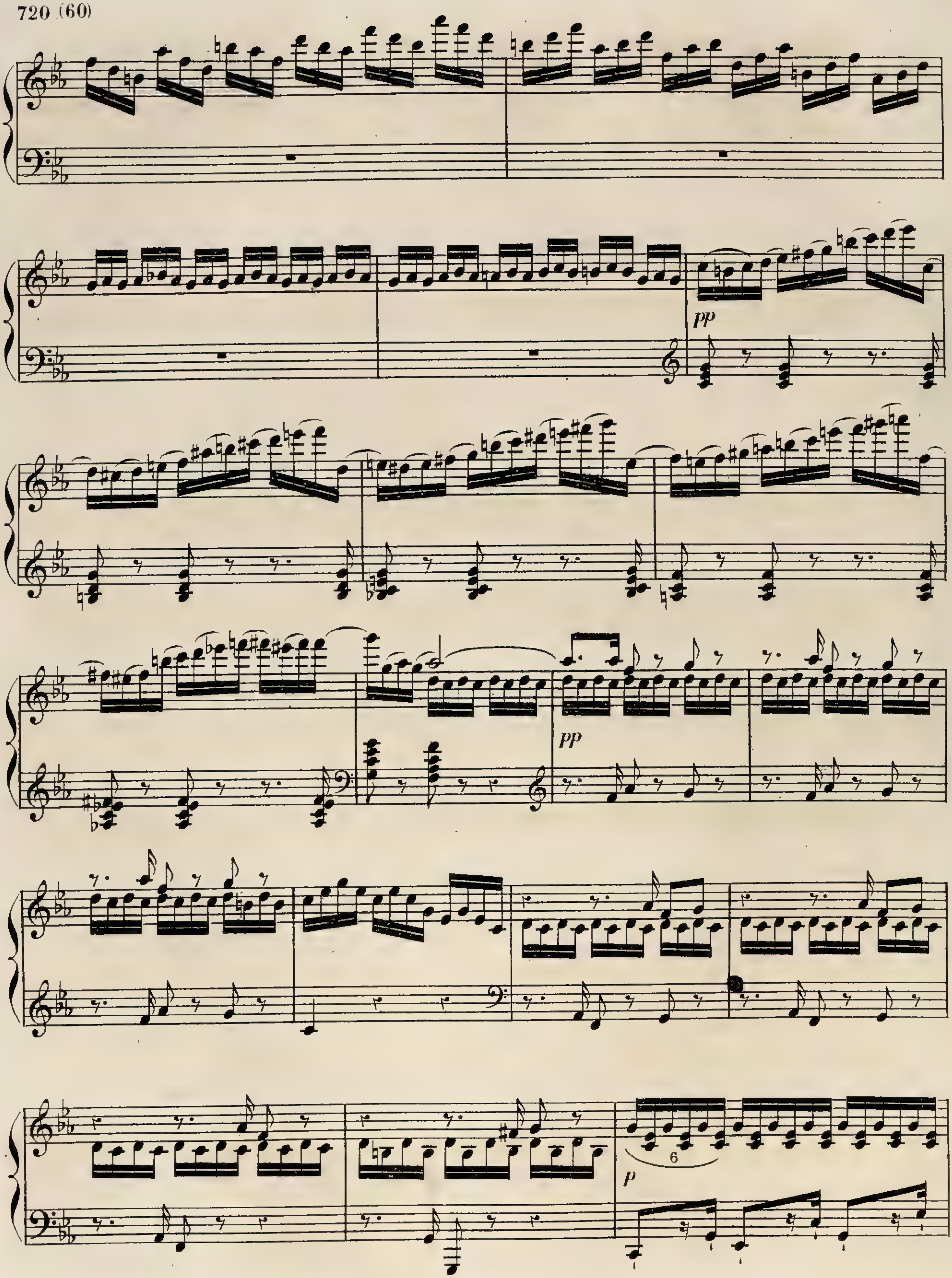

Var. 23.
pp
sf
Var. 24.
sempre pp
sf
Var. 25.
p leggieremente.
sfp

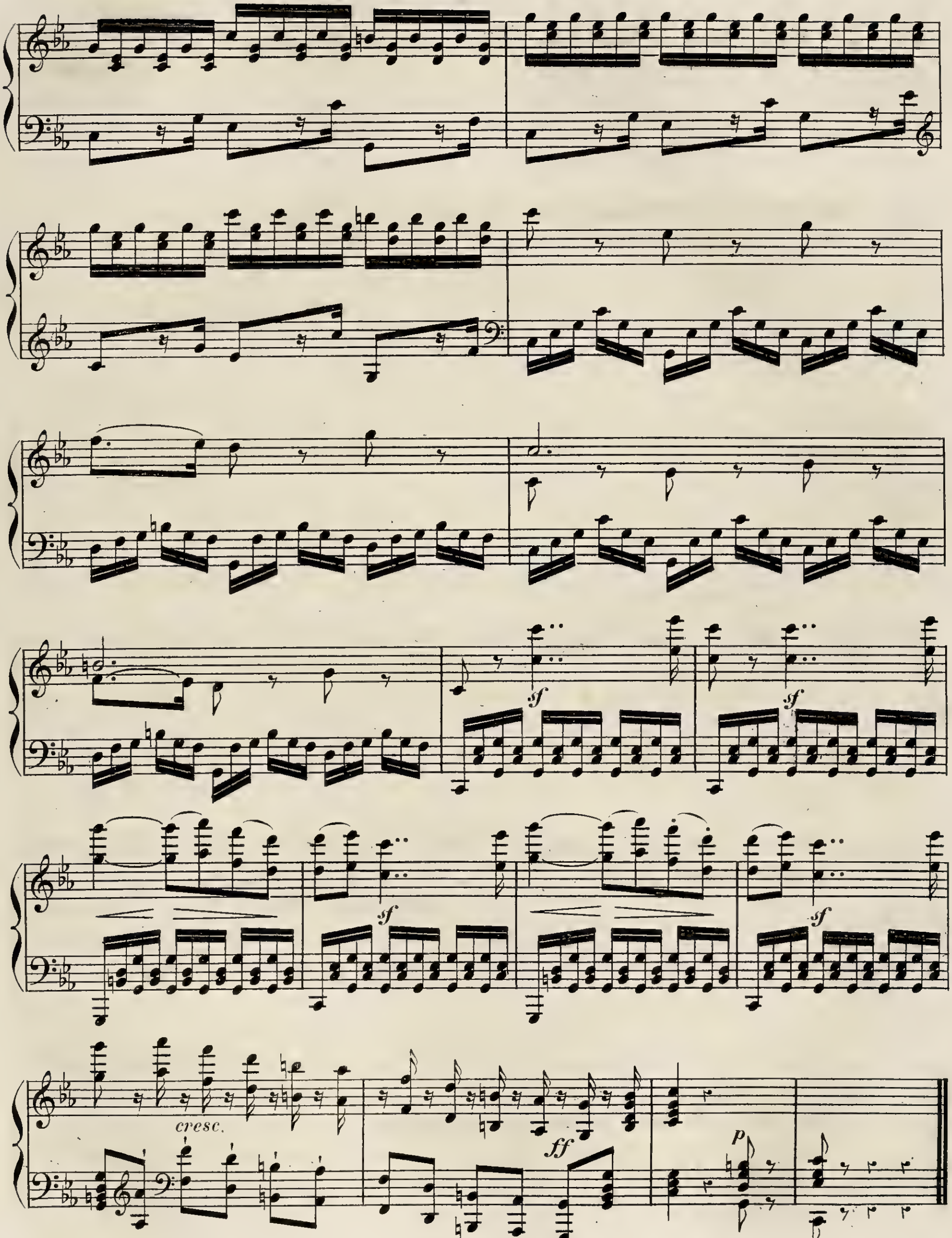

Var. 26.
f
Var. 27.
f
f
Var. 28.
p


Var. 29.
ff
f
ff
Var. 30.
pp
cresc.
dimin.
pp
Var. 31.
pp
pp

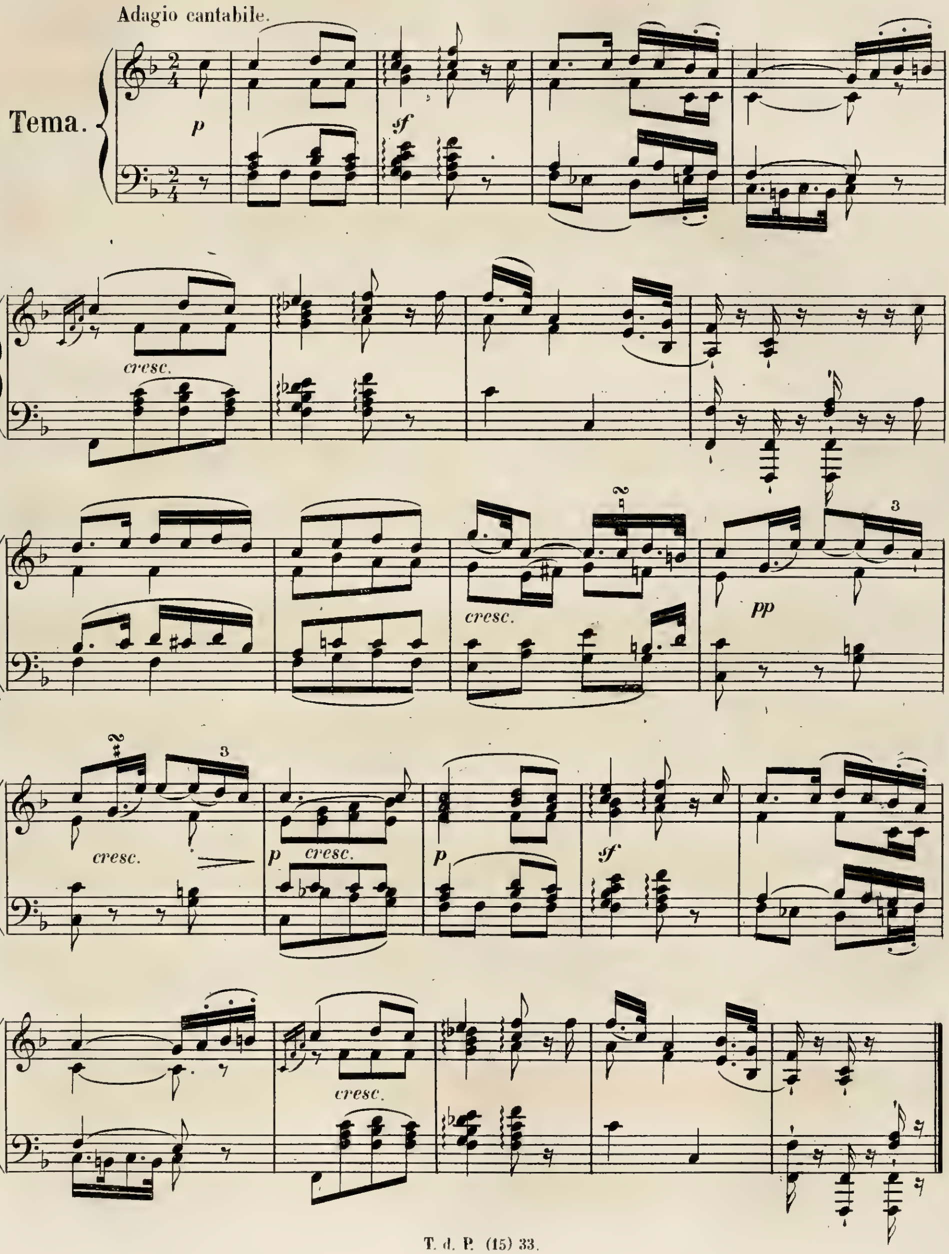
Var. 32.

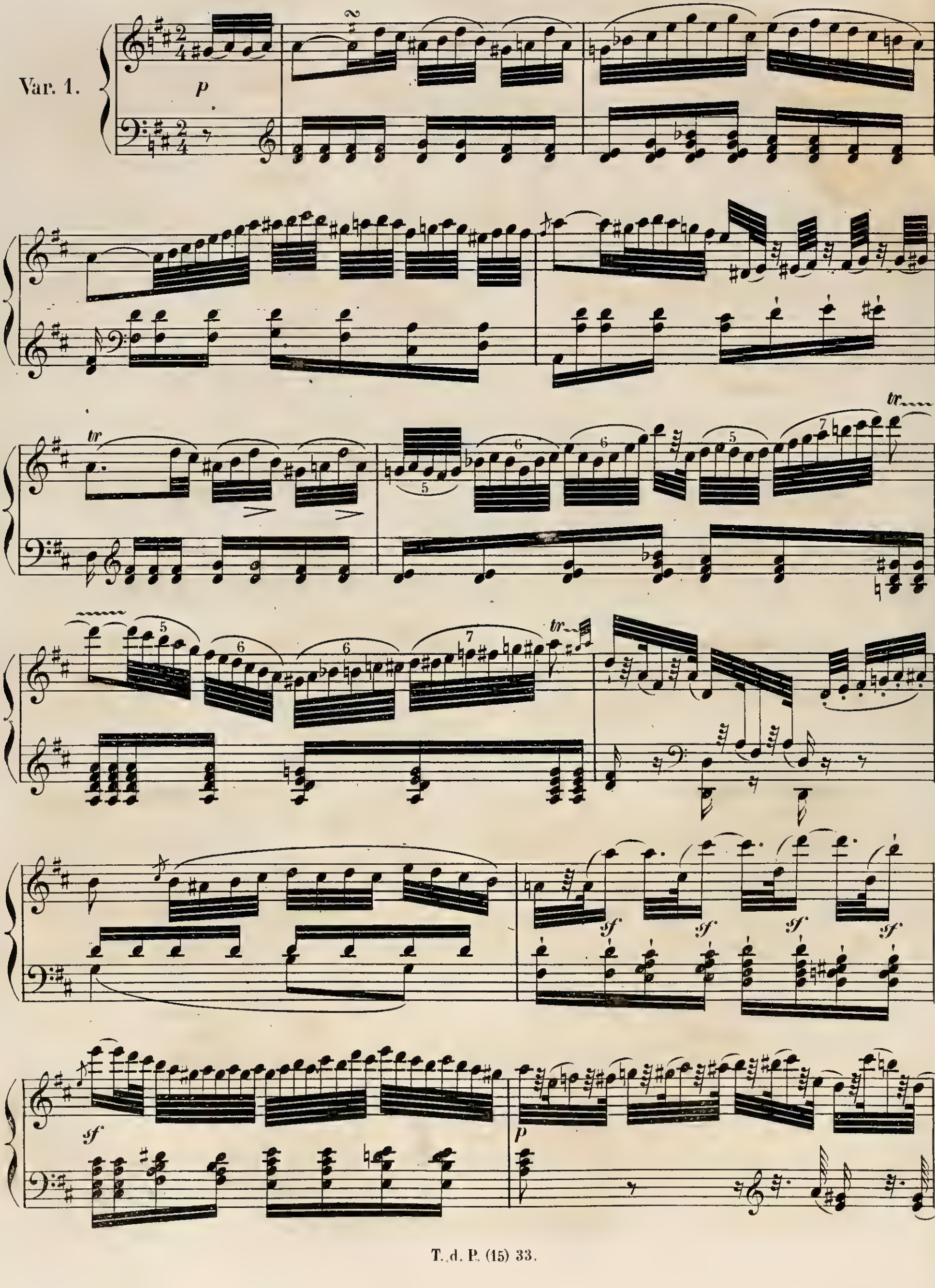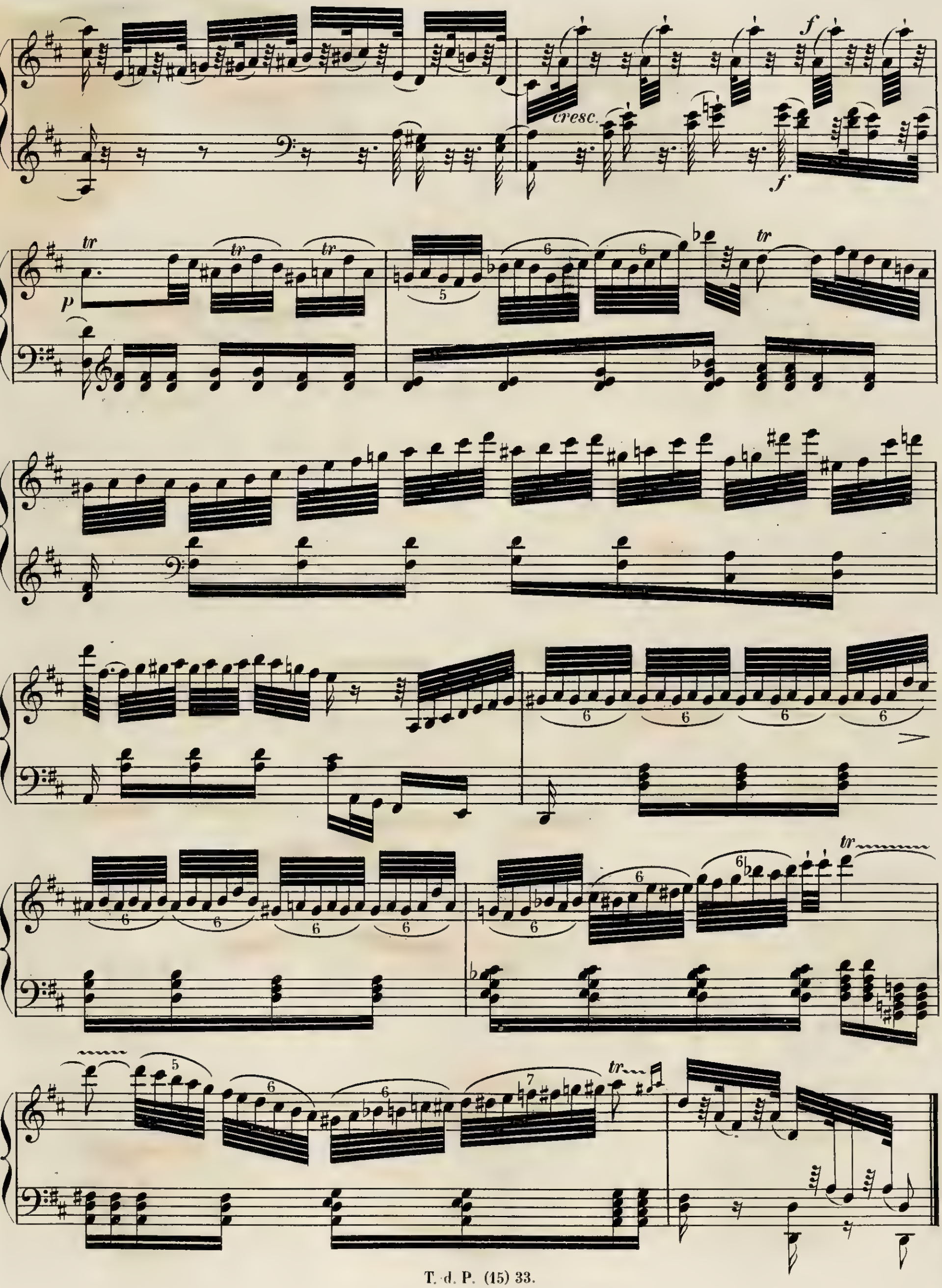



pp
pp
6
p
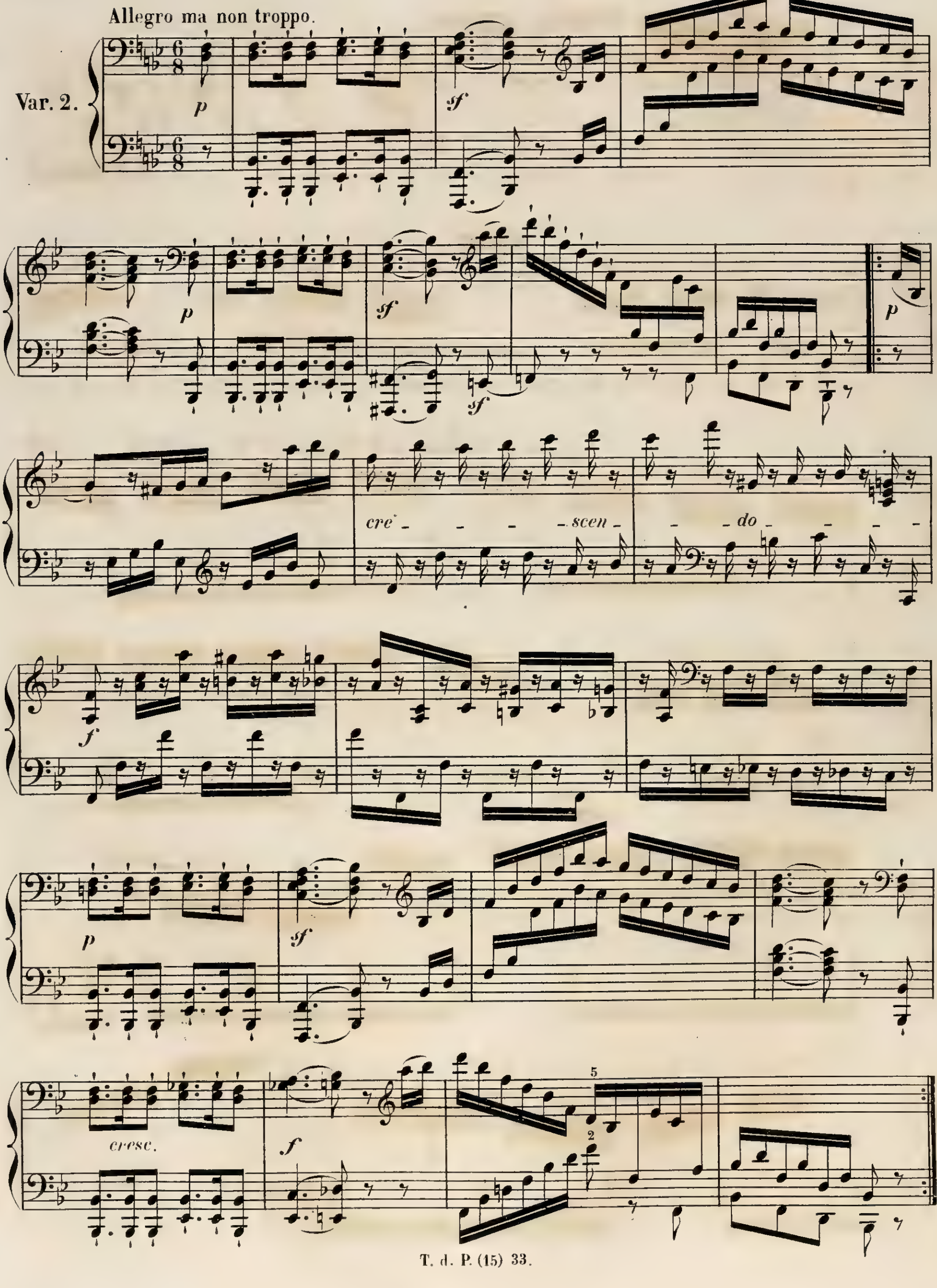

sf
sf
sf
sf
cresc.
ff
p

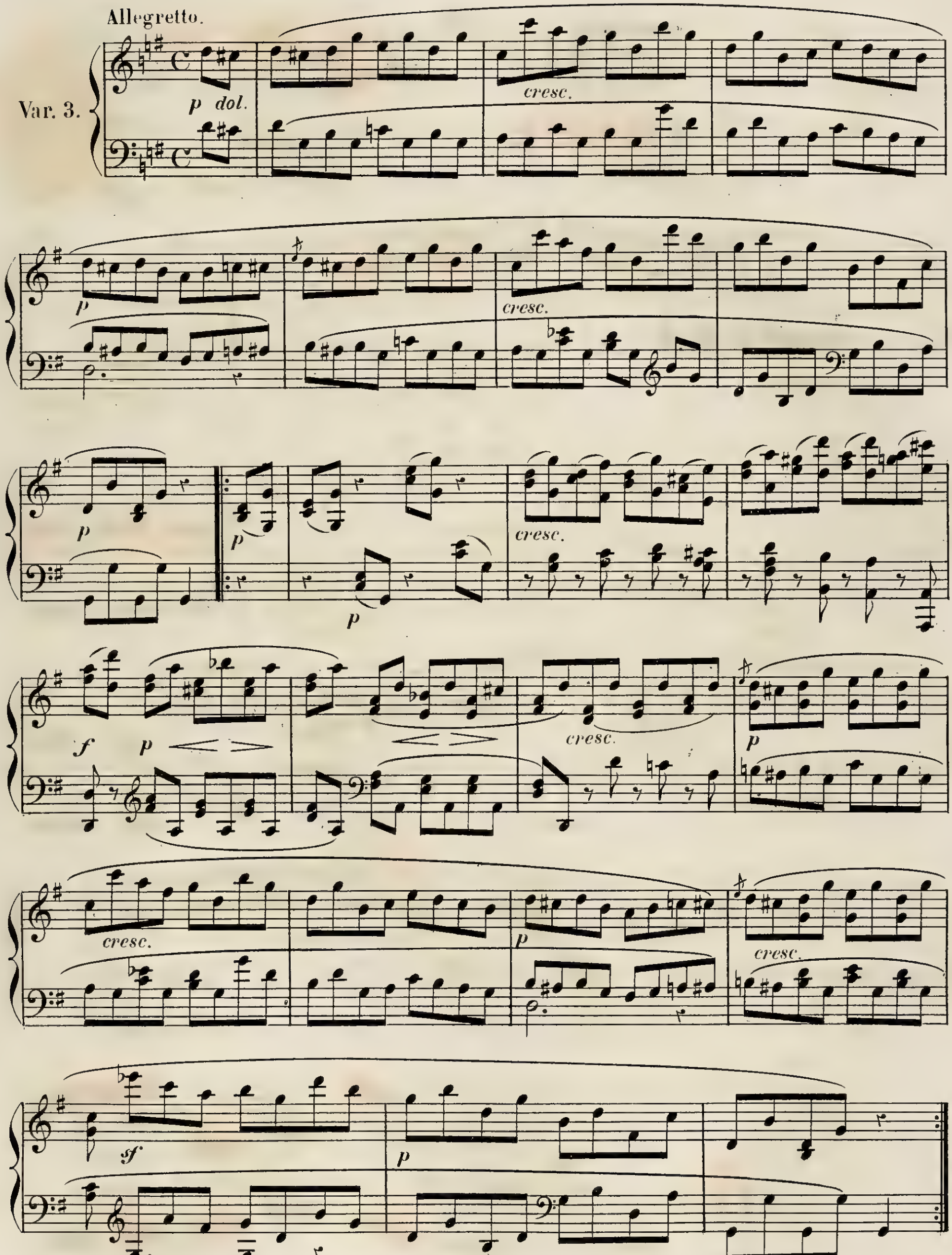
Nº 6. Variations sur un thême original, Œuvre 34.

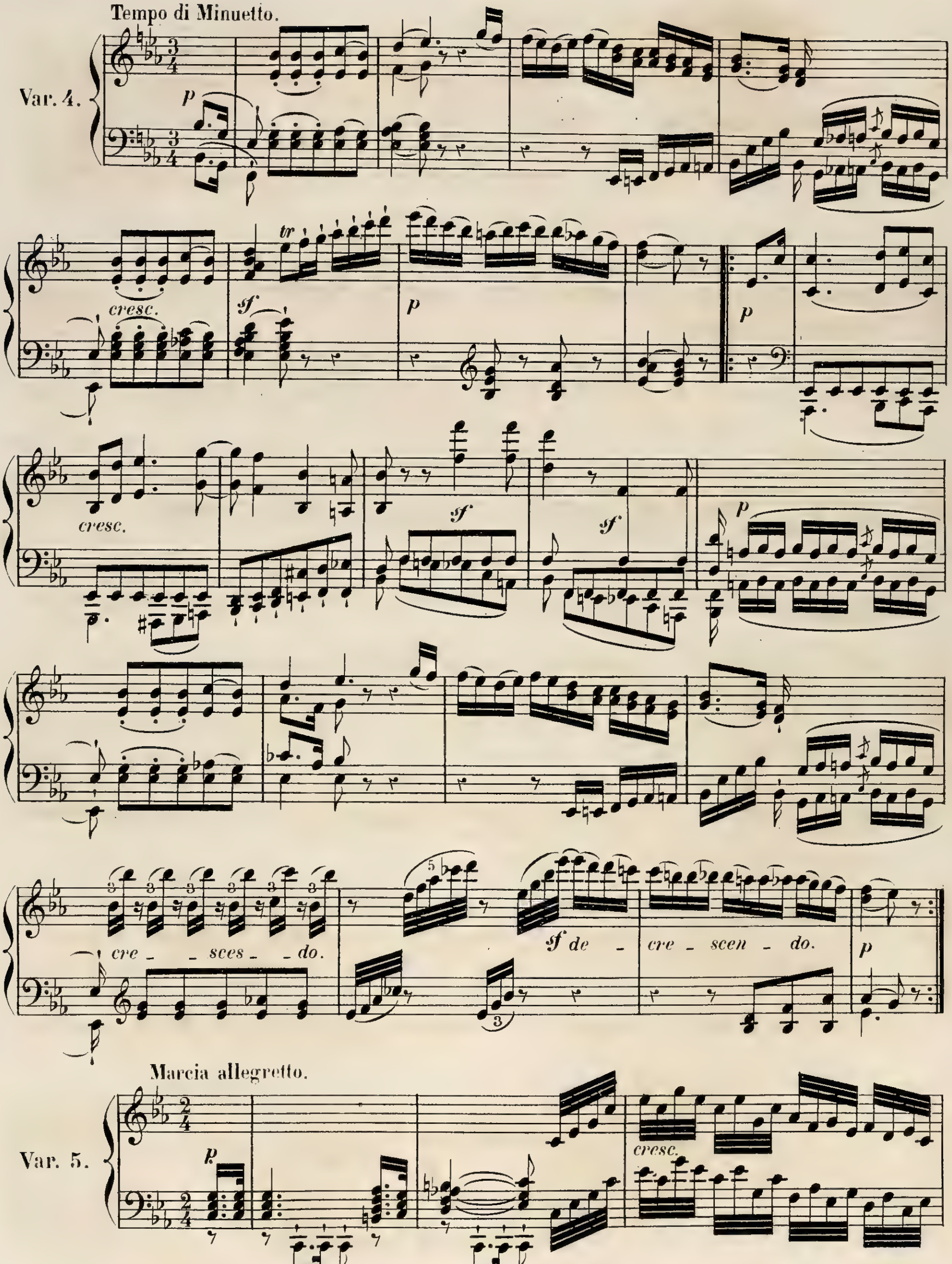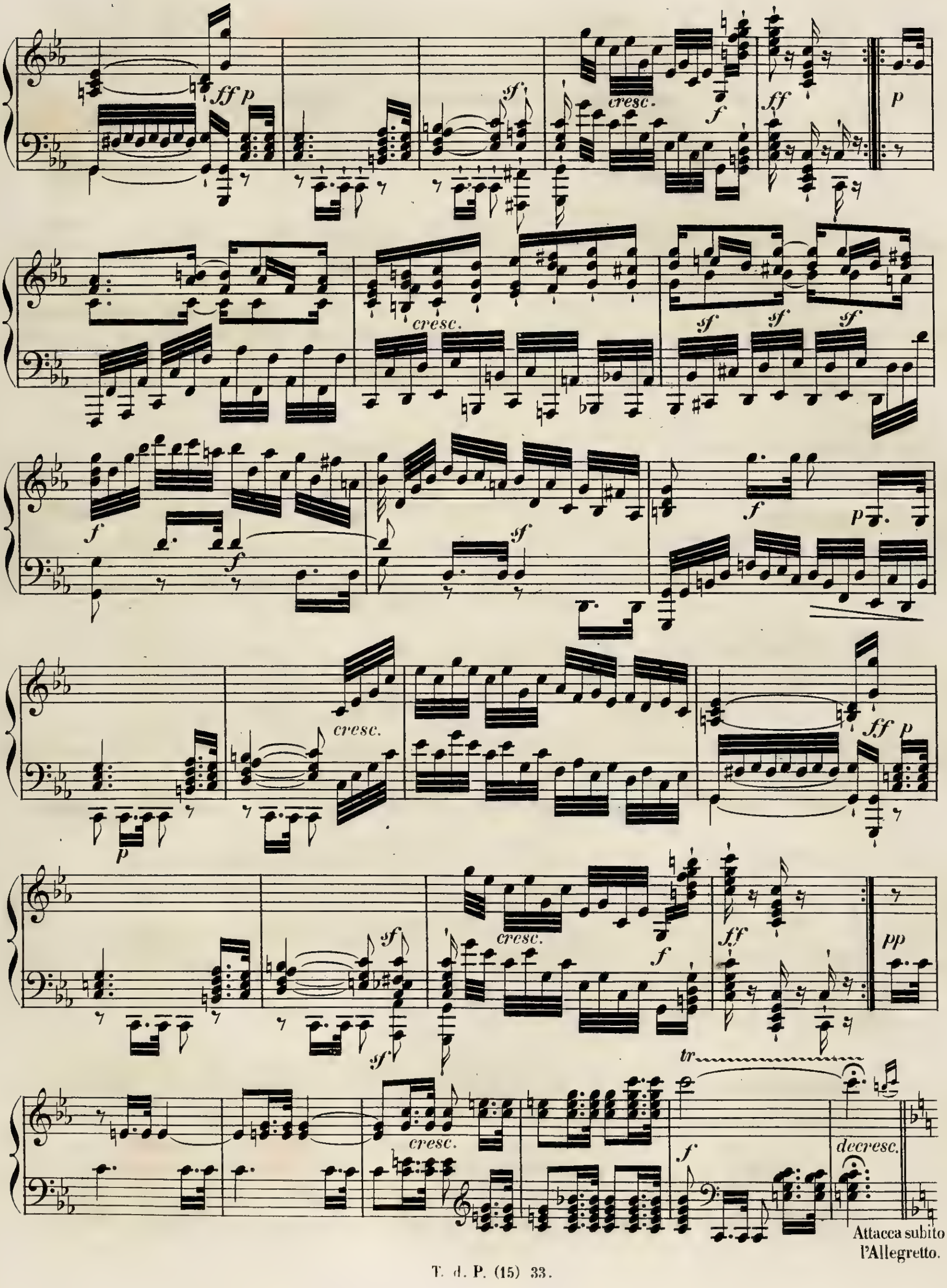



Var. 1.
p
tr
sf
p

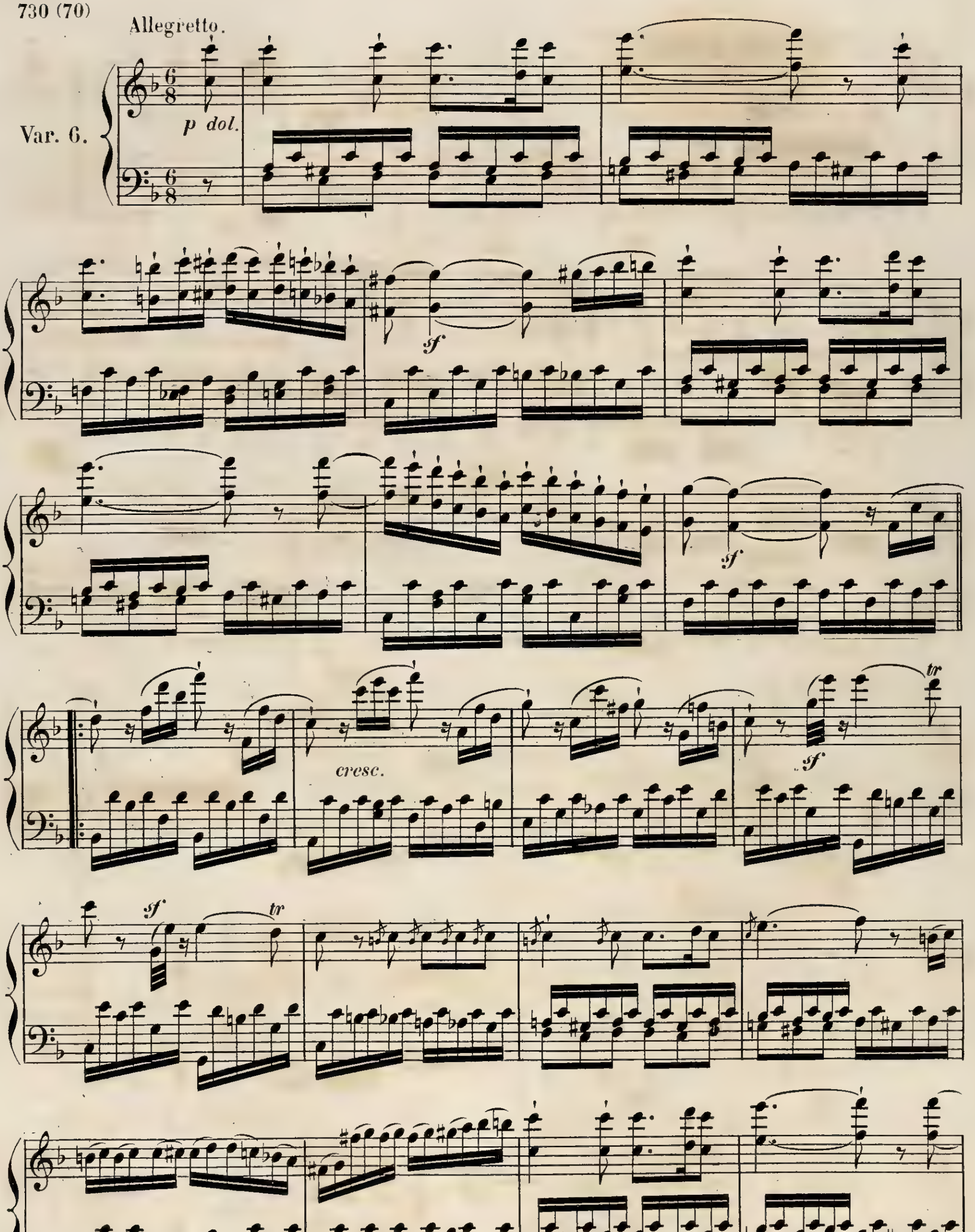

cresc.
f
p
tr
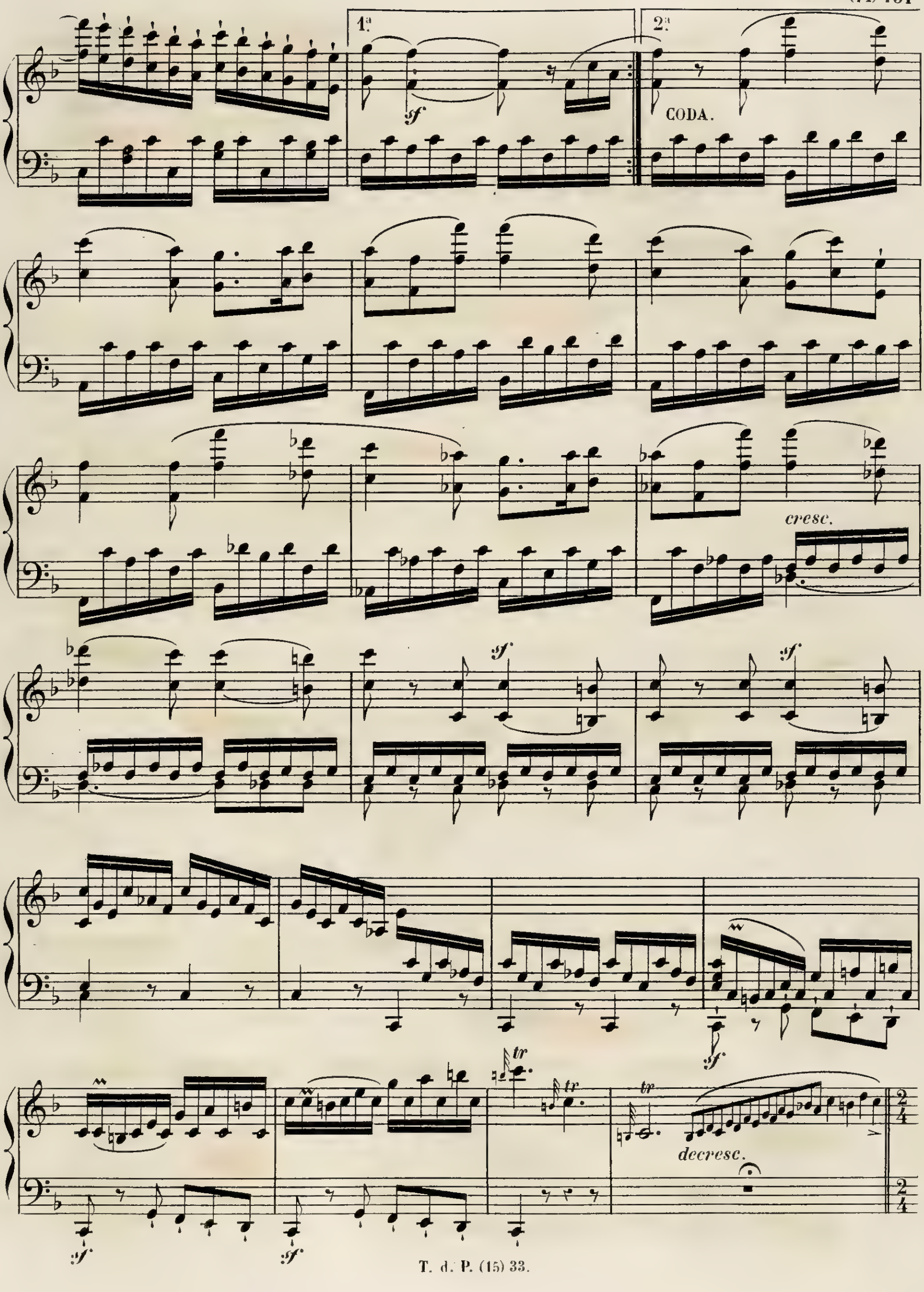

Allegro ma non troppo.
Var. 2.
p
sf
cre - - - - scen - - - do - - - -
f
cresc.
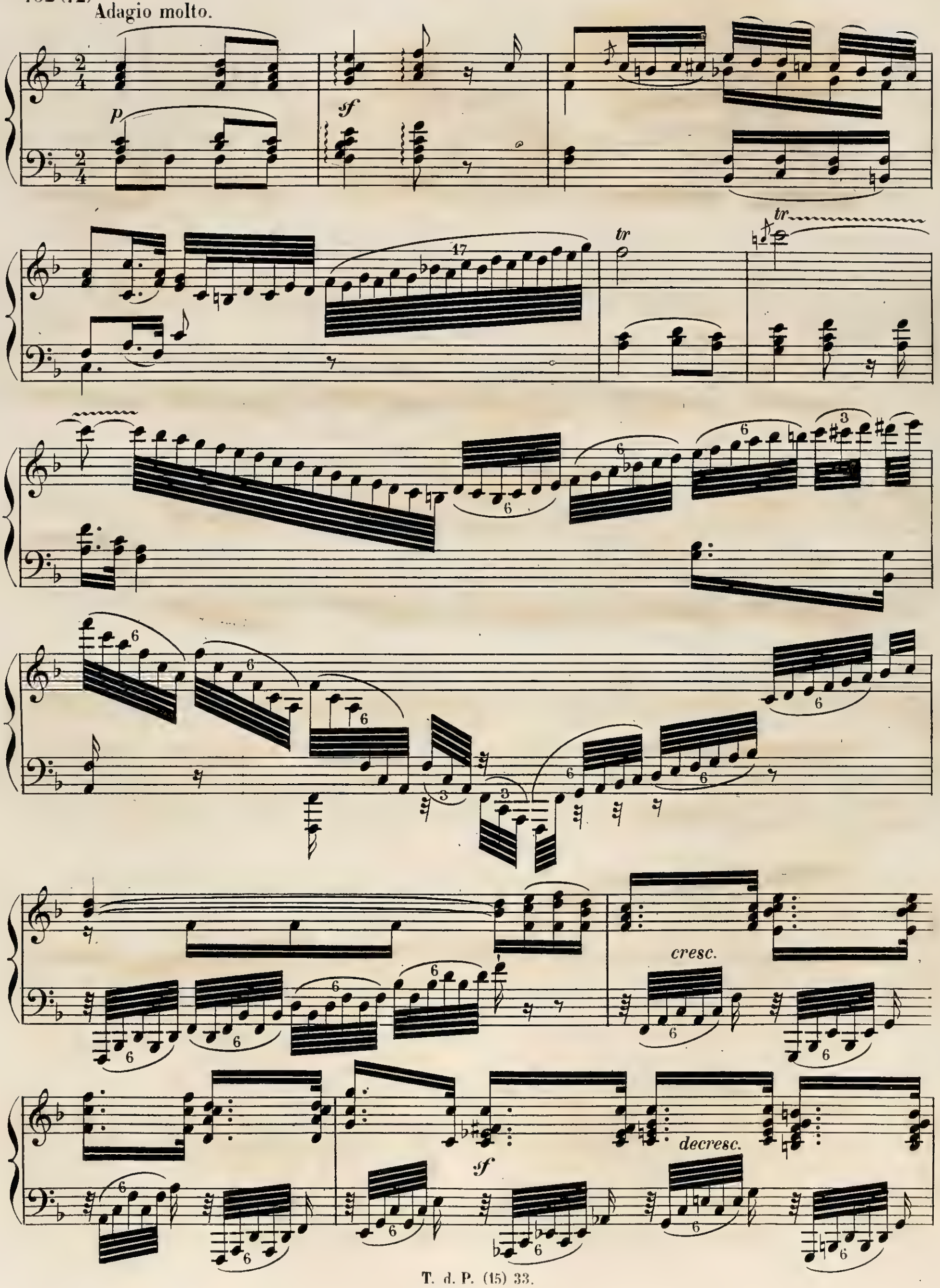

Allegretto.
Var. 3.
p dol.
cresc.
p
cresc.
p
p
cresc.
f
p
cresc.
p
cresc.
p
cresc.
sf
p
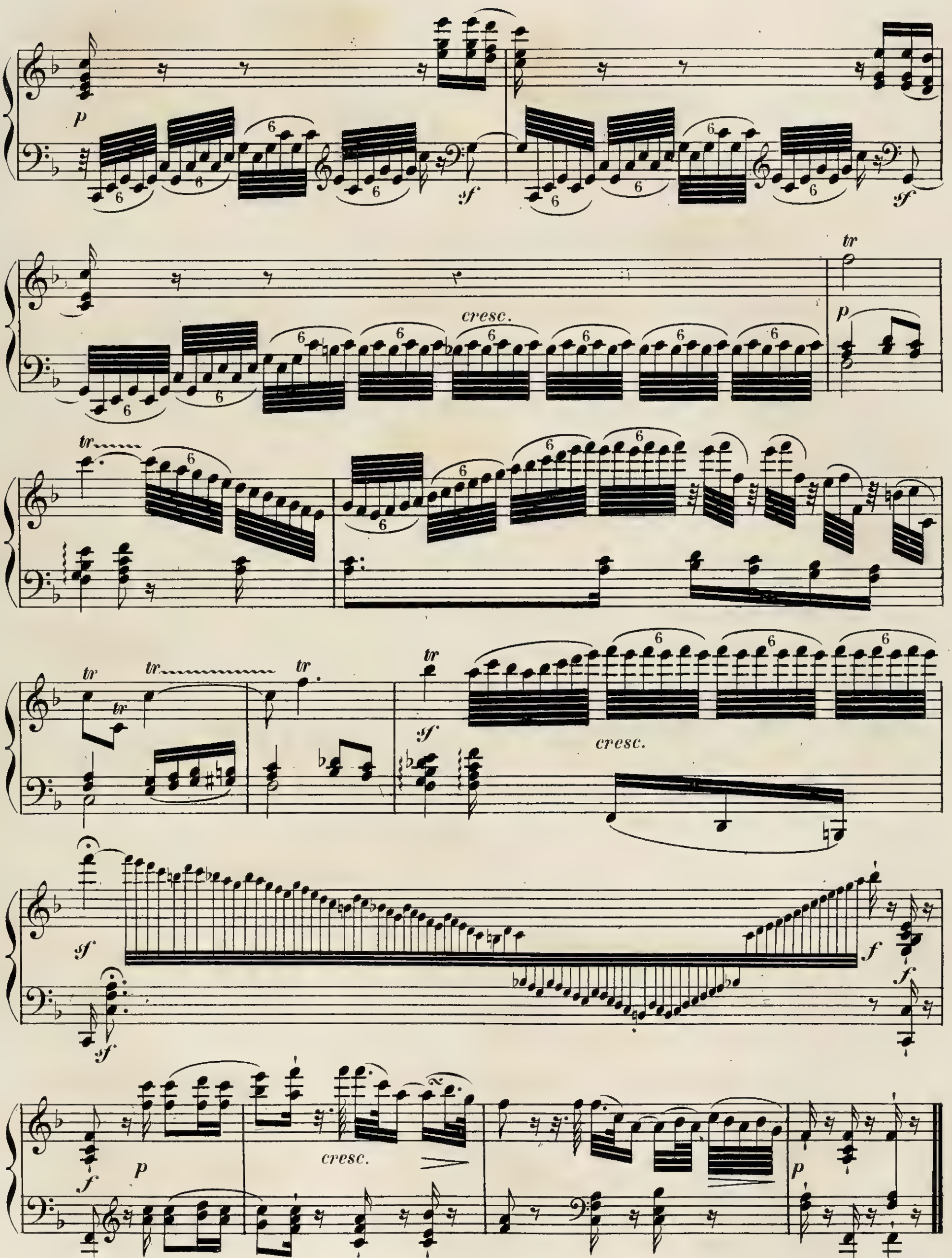

Tempo di Minuetto.
Var. 4.
p
cresc.
sf
p
p
cresc.
sf
sf
p
cre - sces - do.
sf de - cre - scen - do.
p
Marcia allegretto.
Var. 5.
p
cresc.


ff p
cresc.
sf
f
ff
p
cresc.
sf
f
sf
f
p
cresc.
ff p
cresc.
sf
f
ff
pp
tr
cresc.
f
decresc.
Attacca subito
l'Allegretto.


Allegretto.
Var. 6.
p dol.
sf
sf
cresc.
sf
tr
sf
tr


1a
2a
CODA.
cresc.
decresc.
tr


Adagio molto.
cresc.
decresc.


cresc.
cresc.
cresc.
FINE.

NOTICE BIOGRAPHIQUE

DE

JEAN-CHRISTOPHE SMITH.

SMITH (JEAN-CHRISTOPHE), et non *Jean-Chrétien*, comme l'ont appelé plusieurs biographes, naquit à Anspach, en 1712. Son nom véritable était *Schmid*, mais il en changea l'orthographe pendant son séjour en Angleterre. Son père, lié d'une amitié intime avec Haendel, le suivit à Londres, et y fit venir sa famille quelques années après. A l'âge de treize ans, le jeune Smith, animé d'un goût passionné pour la musique, fut placé sous la direction de Haendel pour ses études de composition; c'est le seul élève que ce grand maître ait formé. Pendant que Smith se livrait avec ardeur au travail, une maladie sérieuse se déclara et laissa peu d'espoir de guérison; mais ce fut une heureuse circonstance pour lui, car le docteur Arbuthnot, dont l'habileté le sauva, l'attira ensuite dans sa maison, et lui fit faire la connaissance de Swift, Pope, Gray et Congreve, alors les plus célèbres littérateurs de l'Angleterre. A l'âge de vingt ans, Smith composa son premier opéra (*Teraminta*), qui fut représenté à la fin de 1732. En 1746, il accepta la proposition qui lui fut faite par un gentilhomme pour qu'il l'accompagnât dans le midi de la France; il finit à Aix, en Provence, le dernier acte de son *Dario*, et composa quelques scènes de l'*Artaserse*, de Métastase, en 1748, puis il demeura quelque temps à Genève. De retour en Angleterre, Smith y trouva Haendel devenu aveugle, et fut obligé d'écrire ses compositions sous sa dictée et de le remplacer à l'orgue pour l'exécution des oratorios. L'attachement filial qu'il eut pour son illustre maître fut récompensé par le don que celui-ci lui fit en mourant de tous ses manuscrits originaux. Après le décès de Haendel, son élève continua l'entreprise de l'exécution annuelle des oratorios, et en écrivit plusieurs dans lesquels il a montré moins de génie que d'habileté à imiter le style de son maître. L'entreprise des oratorios cessa d'être productive quelques années après la mort de Haendel, et Smith, après avoir perdu ce qu'il avait gagné d'abord, abandonna cette spéculation et se retira dans une maison qu'il possédait à Bath. Il y mourut en 1795.

Les meilleures compositions de Smith sont ses opéras intitulés : *The Fairies*, *the Tempest*, ses *Lessons* (suites) pour le clavecin, publiées à Londres, et son oratorio *le Paradis perdu*. Quelques airs de ses ouvrages inédits ont été gravés à la suite du livre intitulé : *Anecdotes of George Frederick Haendel and John Christopher Smith* (Londres, 1799, grand in-folio), où l'on trouve un beau portrait de Smith. Voici la liste complète des compositions de cet artiste : I. *Opéras anglais* : 1° *Teraminta*, en trois actes, 1732 ; 2° *Ulysses*

1733; 2° (bis) *Rosalinda*, en trois actes, 1739; 3° *The Fairies*, en trois actes, 1756. La partition de cet ouvrage a été publiée. 4° *The Tempest* (la Tempête), en trois actes, 1756, partition gravée à Londres; 5° *Médée* (non achevé). II. *Opéras italiens :* 6° *Dario*, en trois actes, 1746; 7° *Issipile*, 1746; 8° *Il Ciro riconosciuto*, en trois actes. III. *Cratorios :* 9° *Paradise lost* (Le Paradis perdu), en trois parties, 1758. 10° *David's lamentation over Saul and Jonathan* (Complainte de David sur la mort de Saül et de Jonathan), 1738; 11° *Nabal*, 1764; 12° *Gédéon*, 1769. Une partie de cet ouvrage a été prise dans les œuvres de Haendel. 13° *Judith*, en trois parties. 14° *Josaphat*, en deux parties. Cet ouvrage n'a point été exécuté. 15° *La Rédemption*, en trois parties (inédit). IV. *Mélanges :* 16° *Service funèbre*; 17° *Daphné*, pastorale de Pope, 1746; 18° *les Saisons*, cantate en deux parties; 19° Fugues pour l'orgue, composées en 1754 et 1756 (inédites); 20° *Lessons* (suites) pour le clavecin publiées plusieurs fois à Londres; 21° *Thamesis*, *Isis et Protée*, cantates composées pour le prince de Galles; 22° Quelques scènes d'*Artaserse*, de Métastase.

(Extrait de la *Biographie universelle des musiciens* de F.-J. Fétis.)

NEUF

SUITES DE PIÈCES

pour

LE CLAVECIN

COMPOSÉES

par
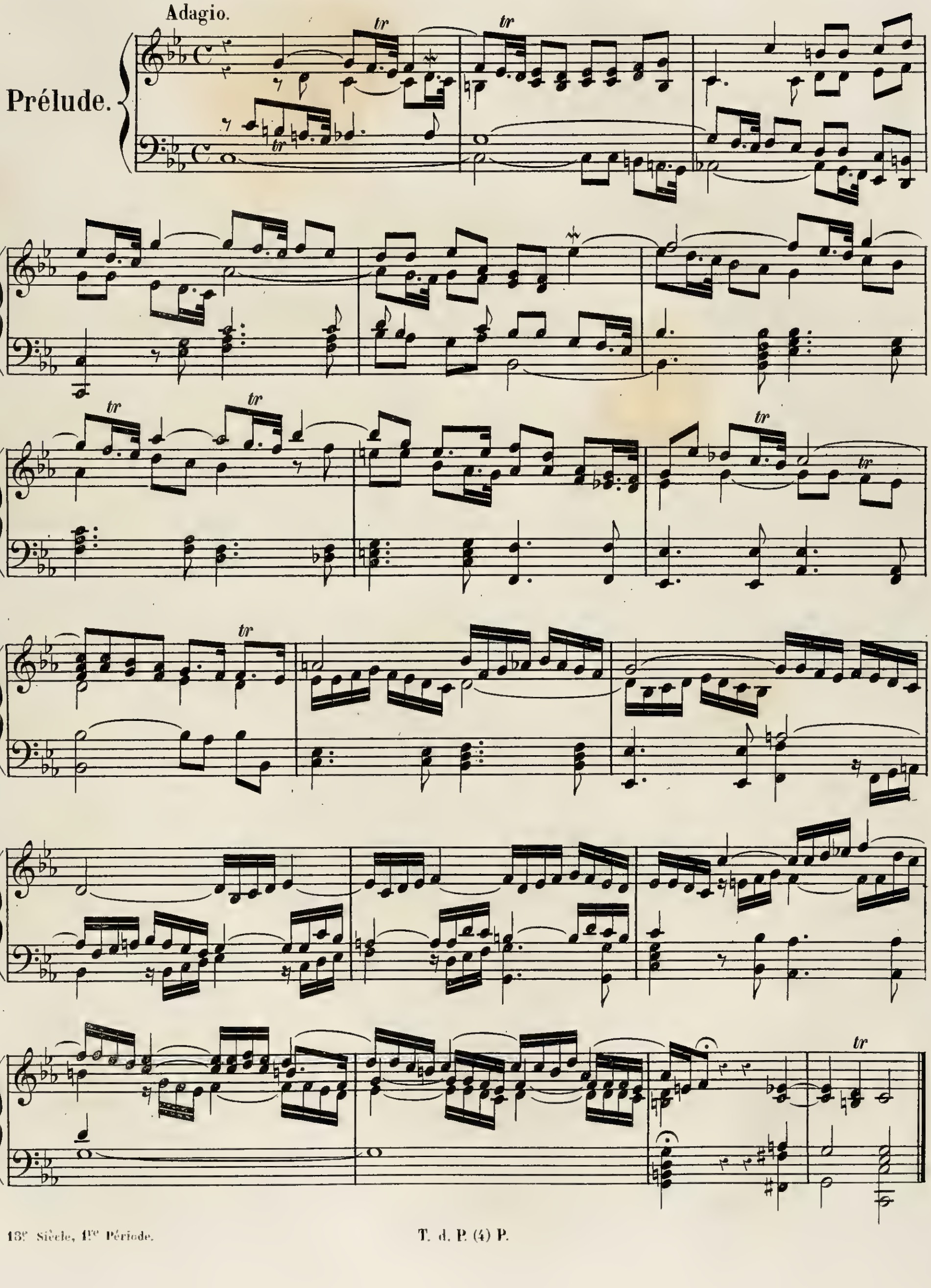
JEAN CHRISTOPHE SMITH.

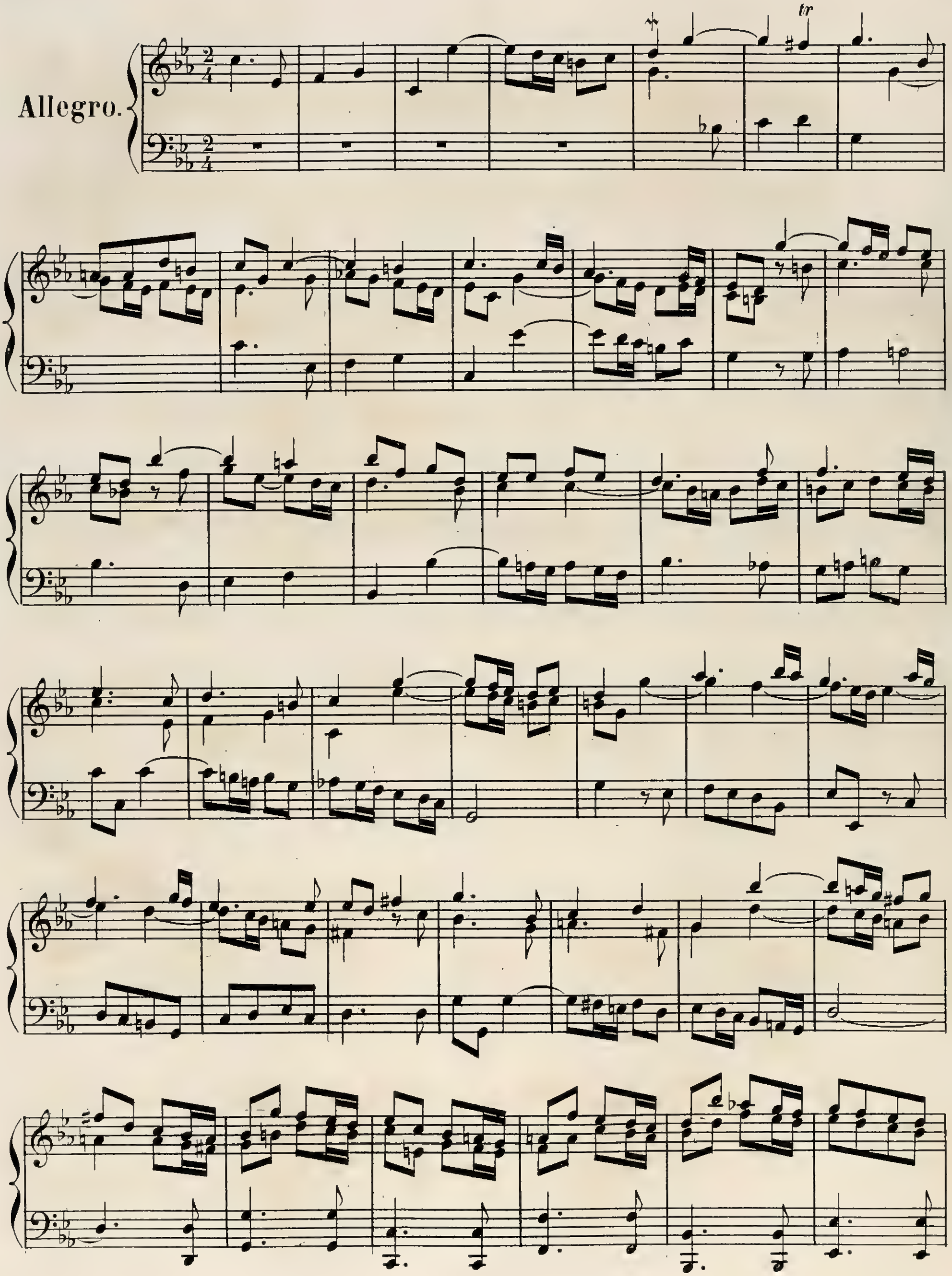
Tirées des deux Volumes de *Suites* édités à Londres, le 1.er par l'auteur et le 2.e par Walsh.

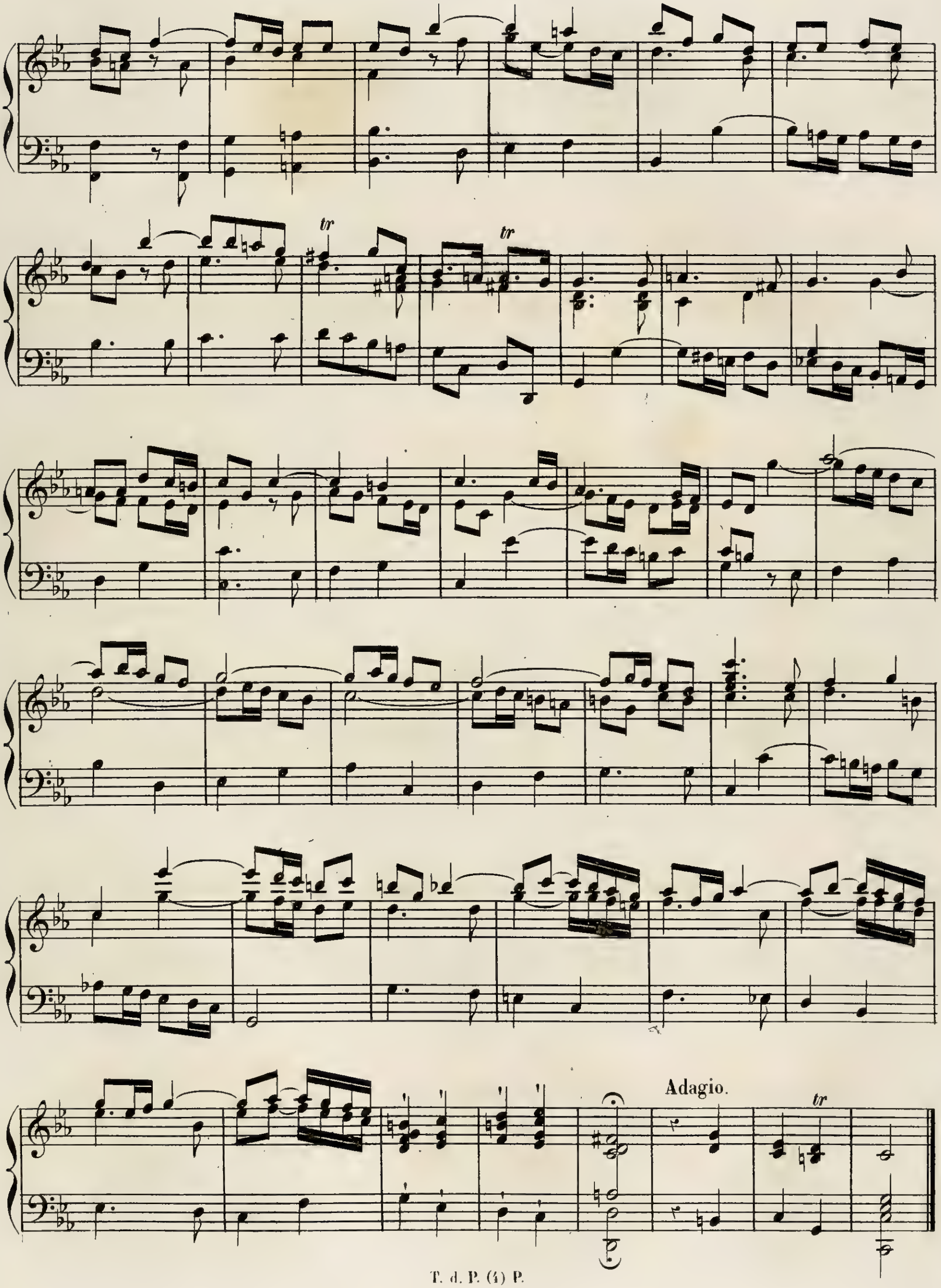
PUBLIÉ PAR L. FARRENC,— PARIS, 1870.

T. d. P. (4) P.

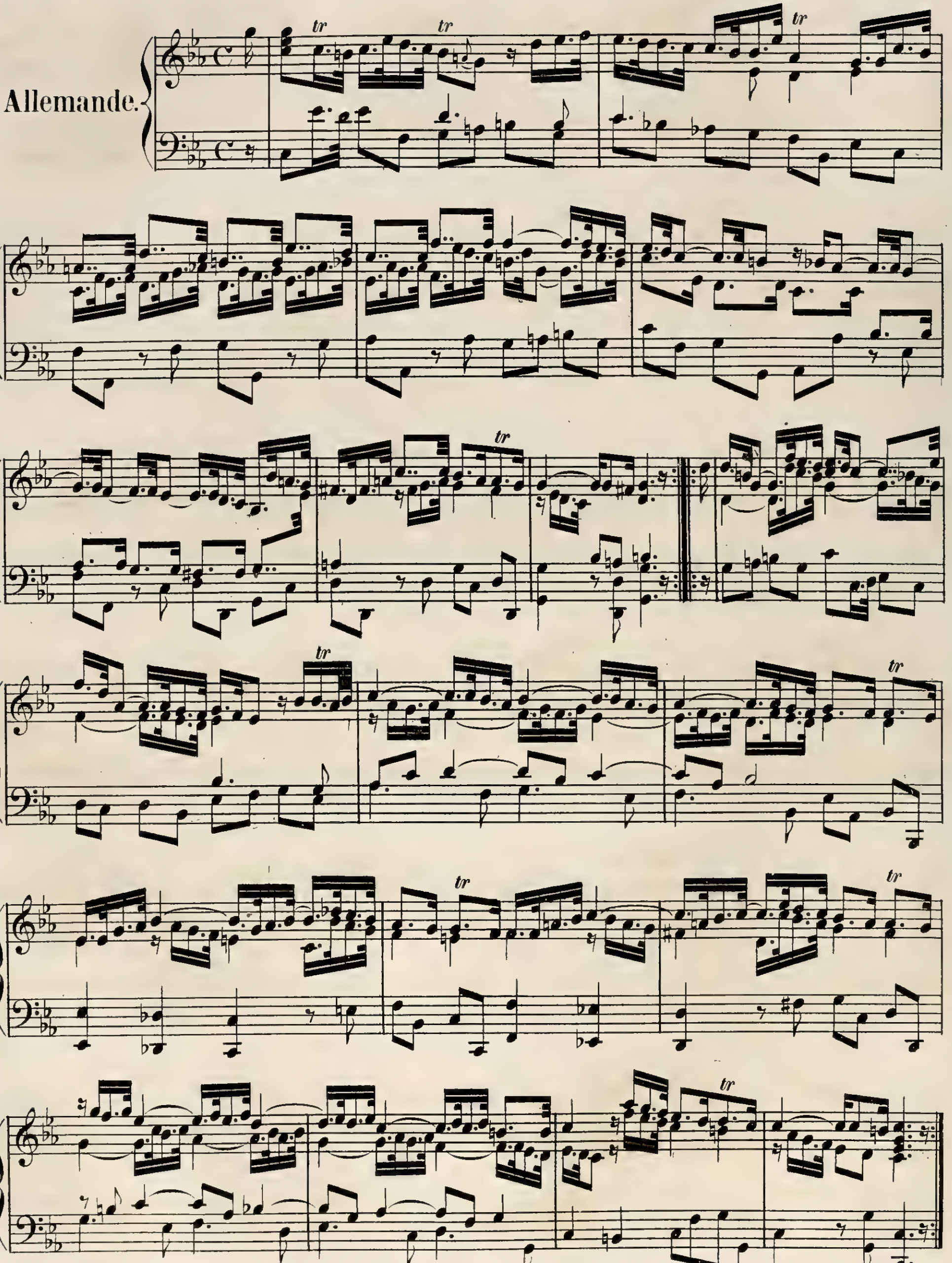
I

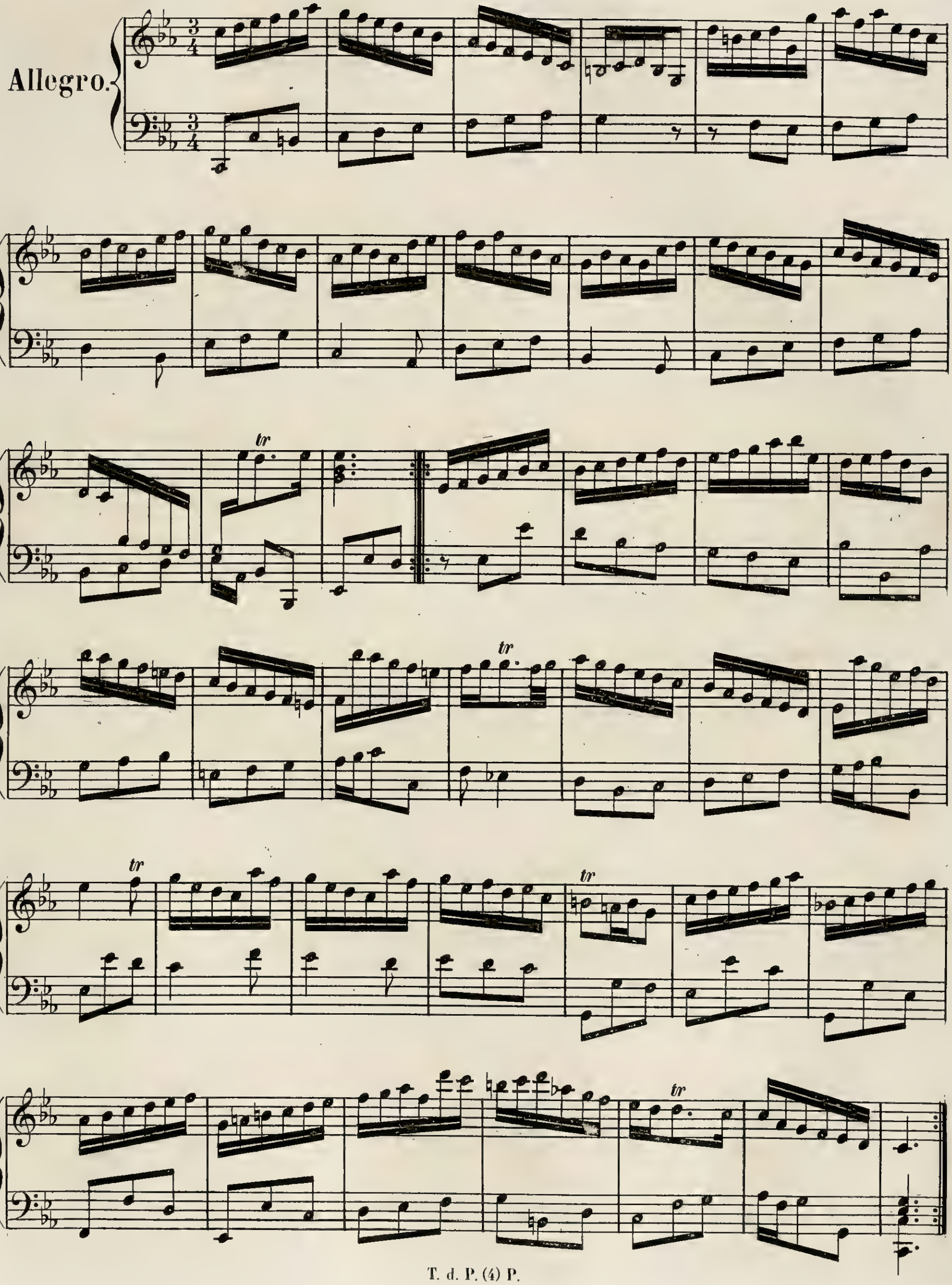



Allegro.
tr


tr
tr
Adagio.
tr

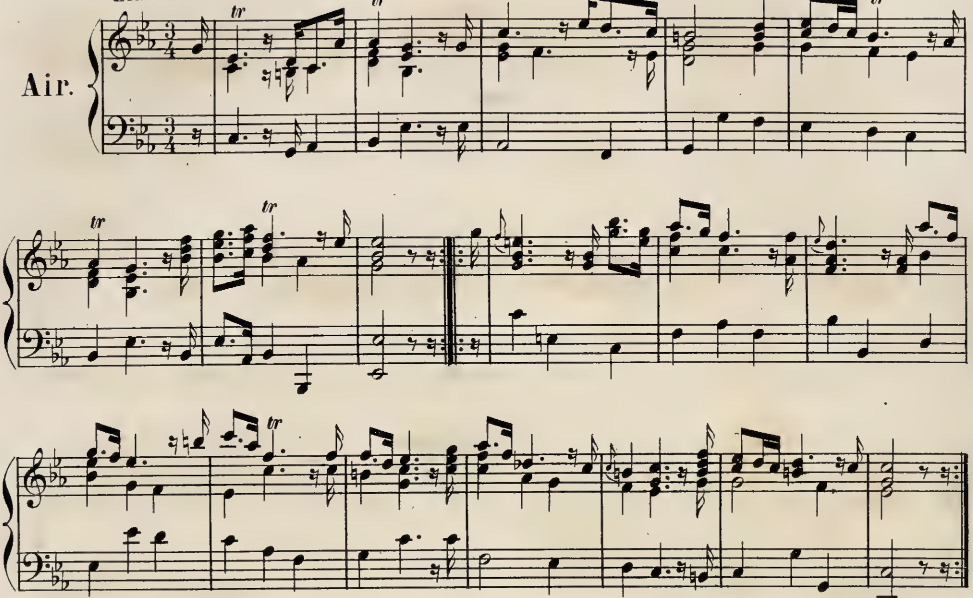
Allemande.
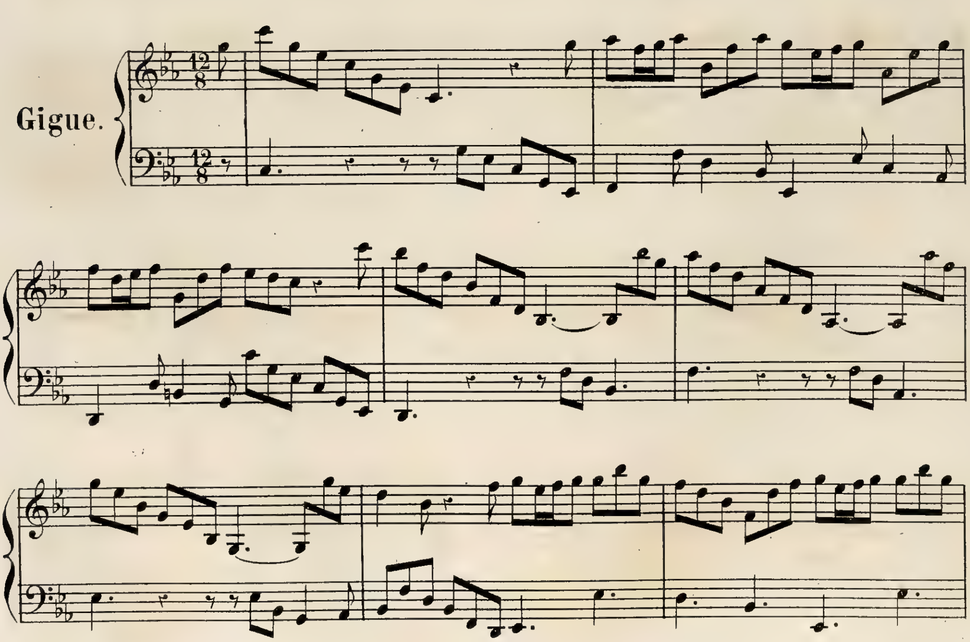



Allegro.
tr
tr
tr
tr
tr

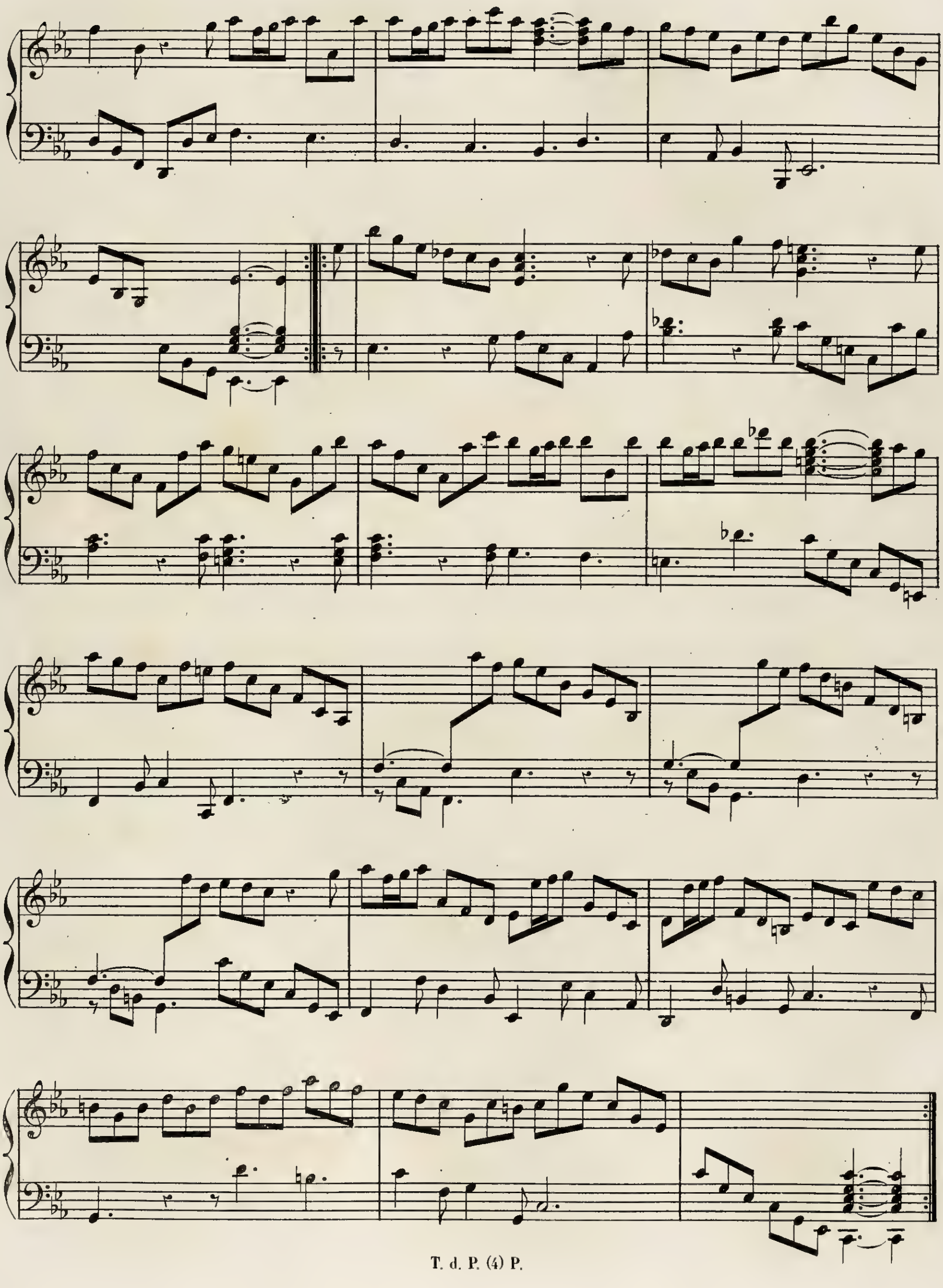
Lentement.

Air.
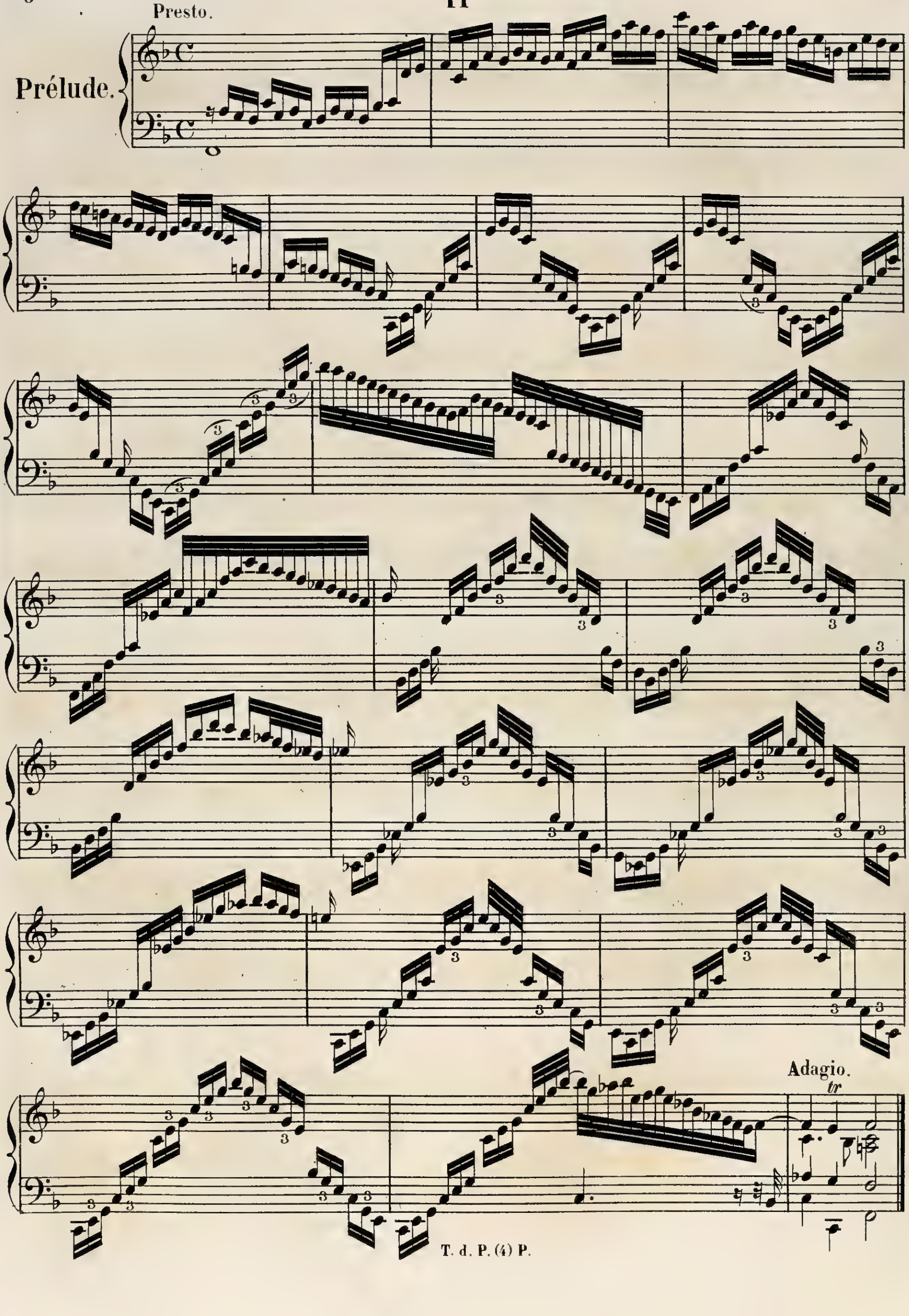


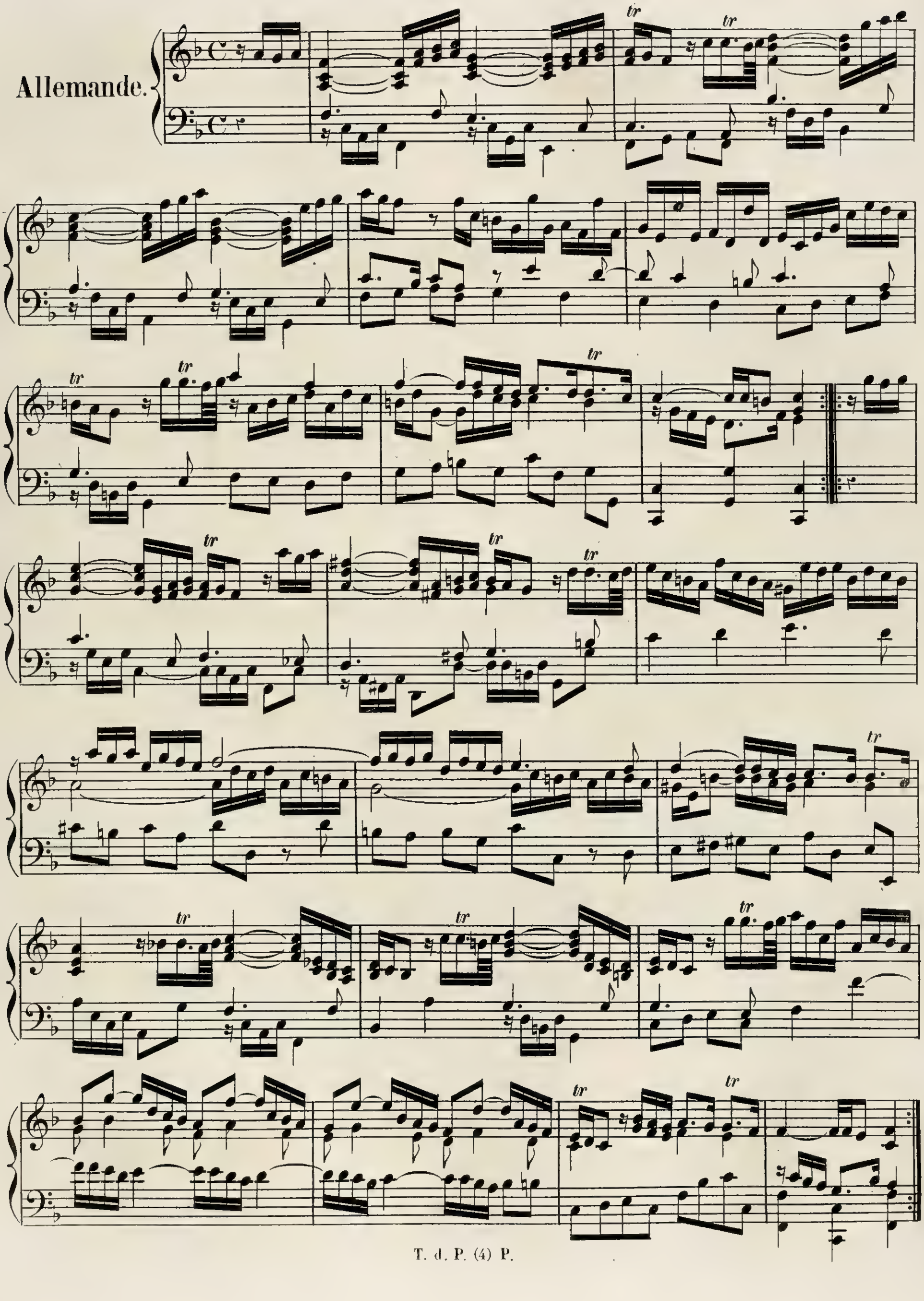
Gigue.



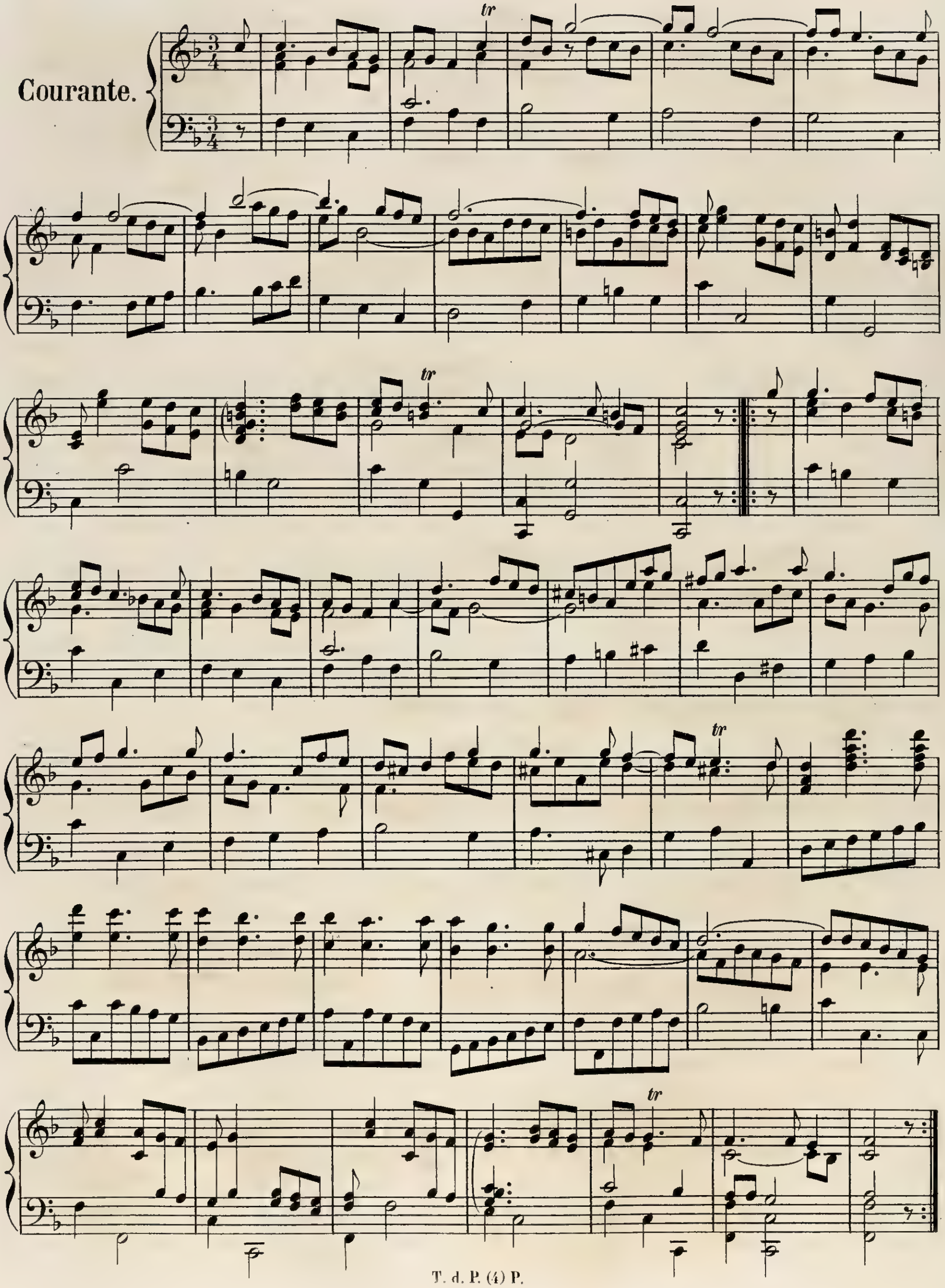


II

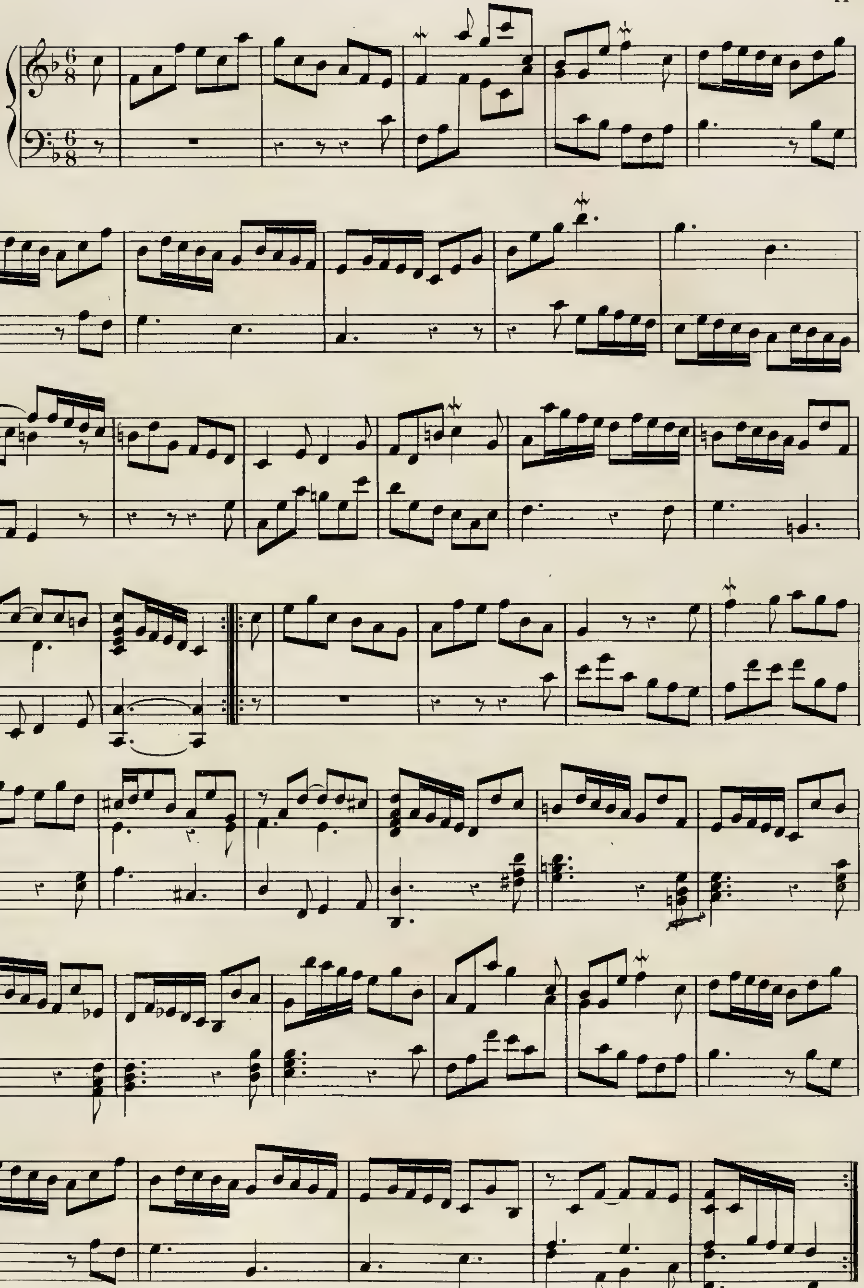



Allemande.

Courante.
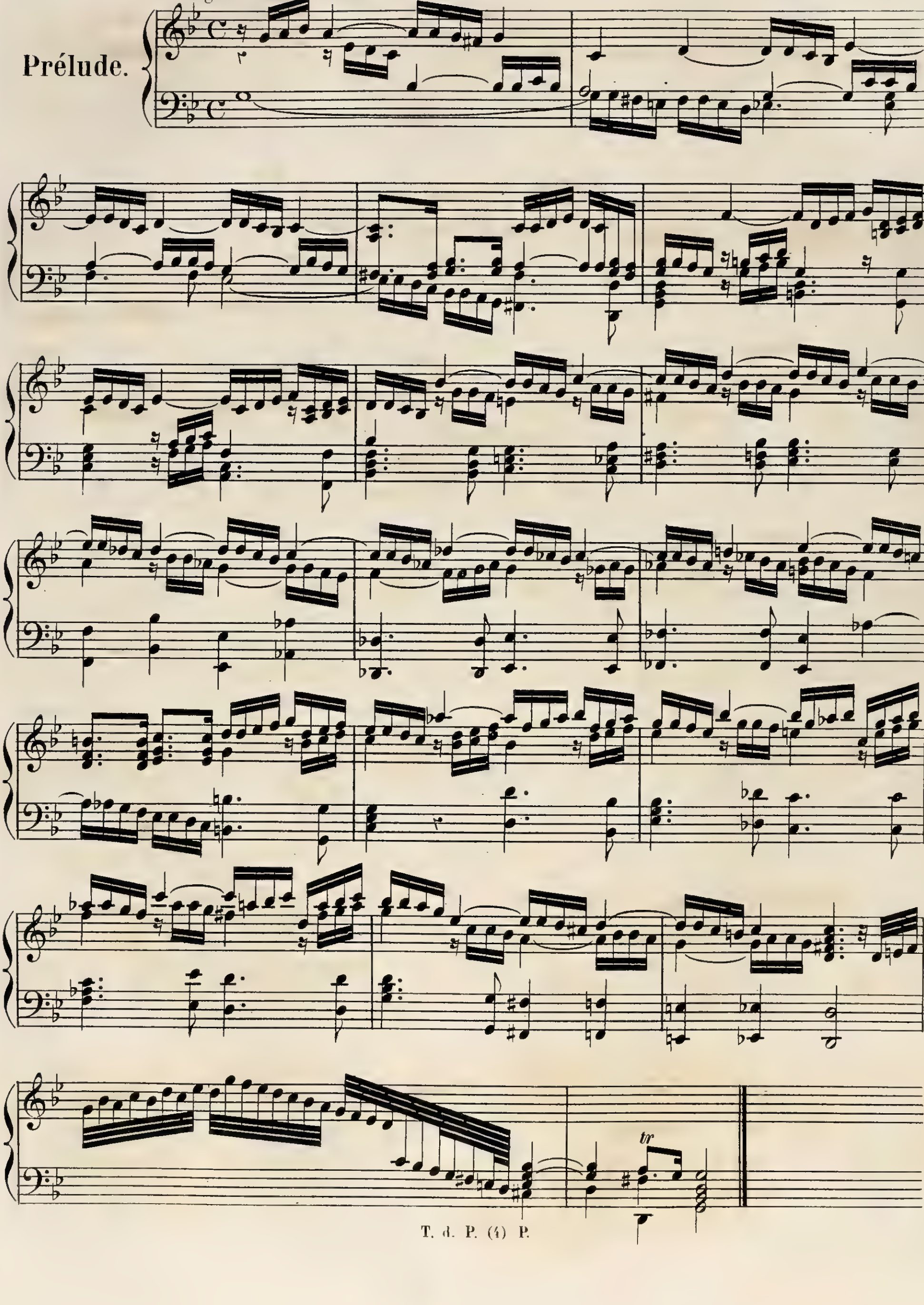


Gigue.

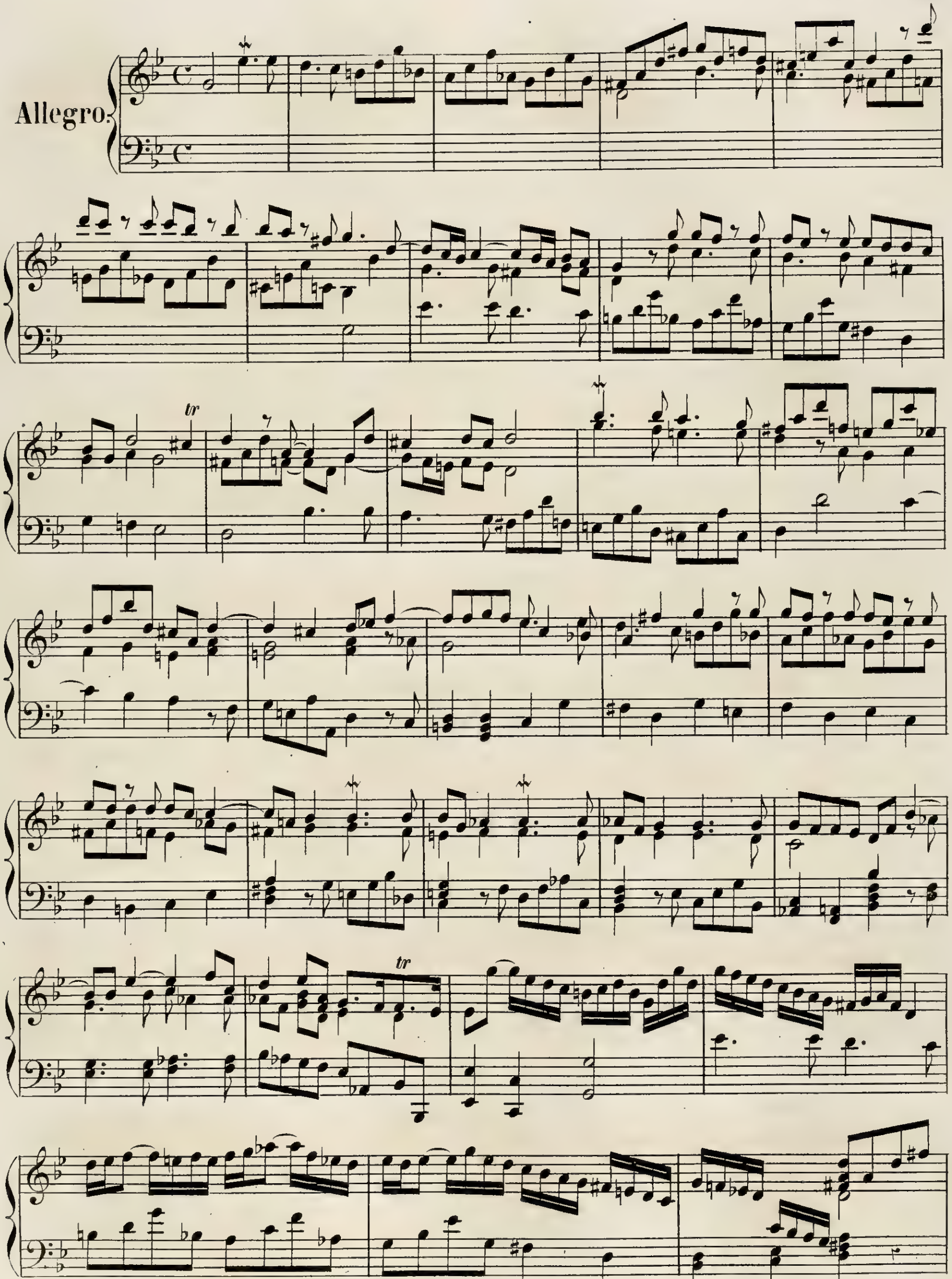


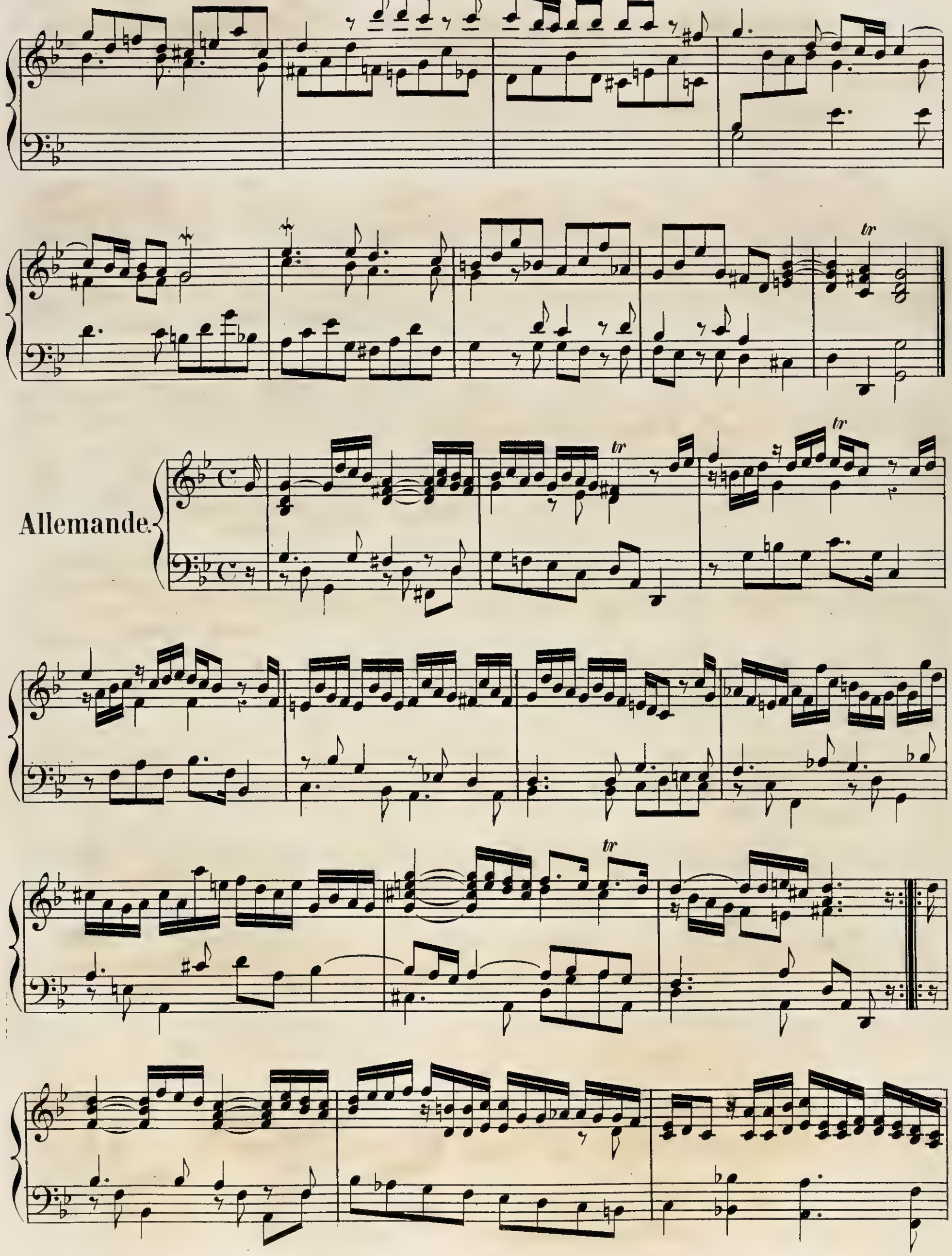
III

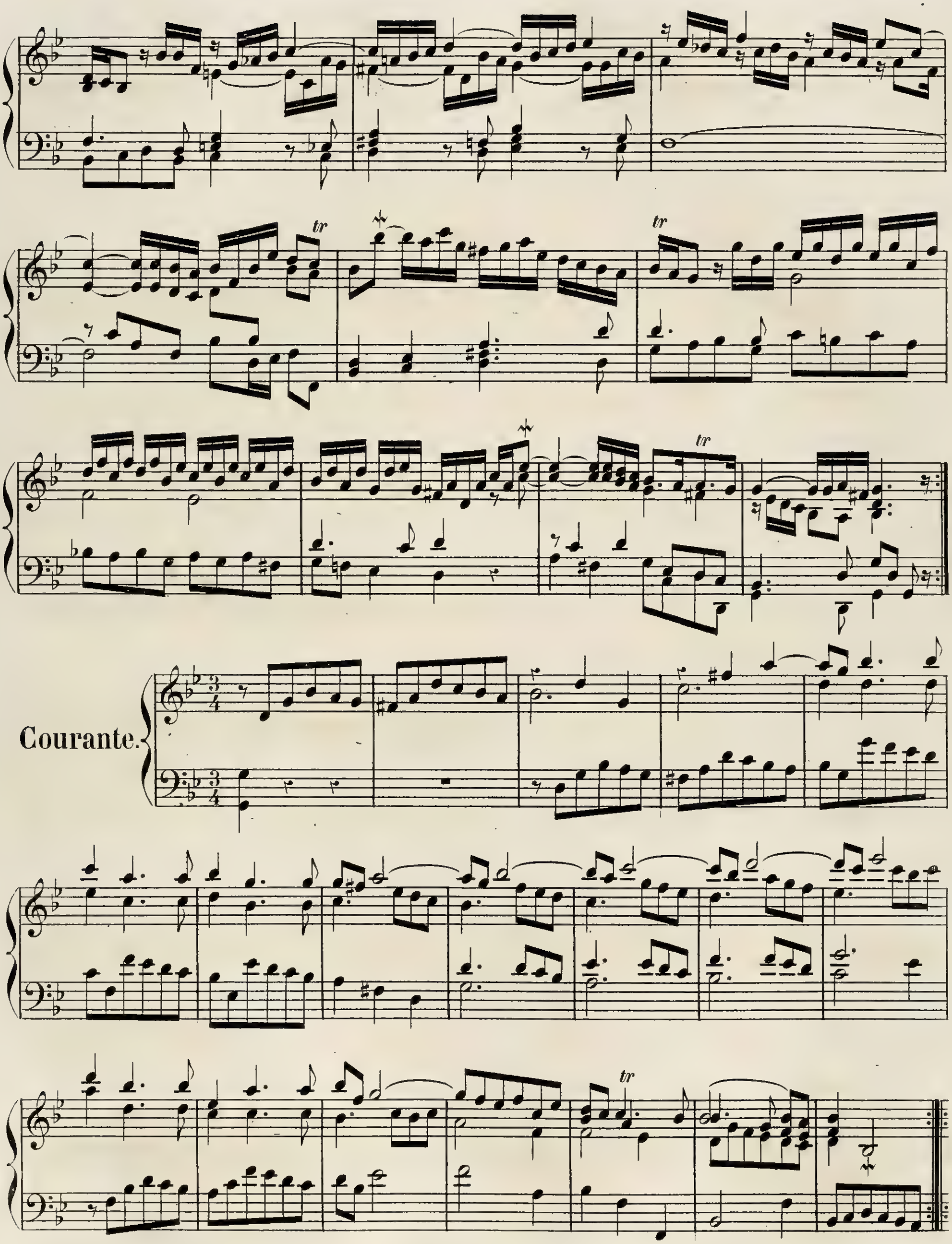
Adagio.

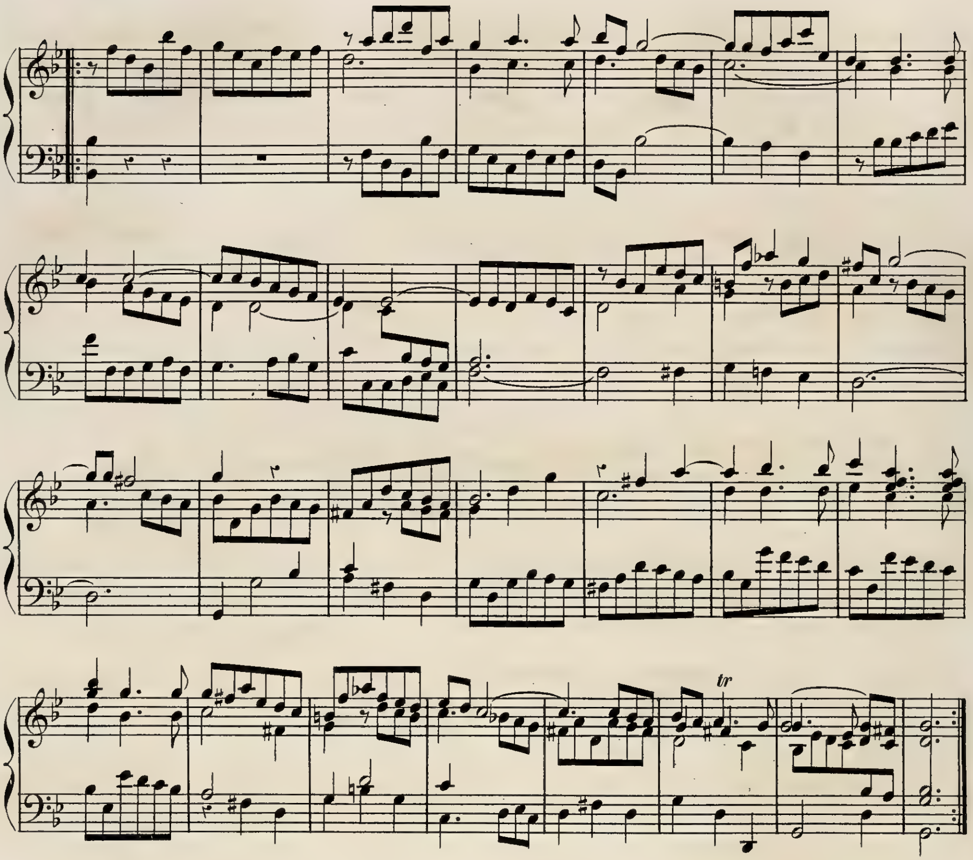
Prélude.
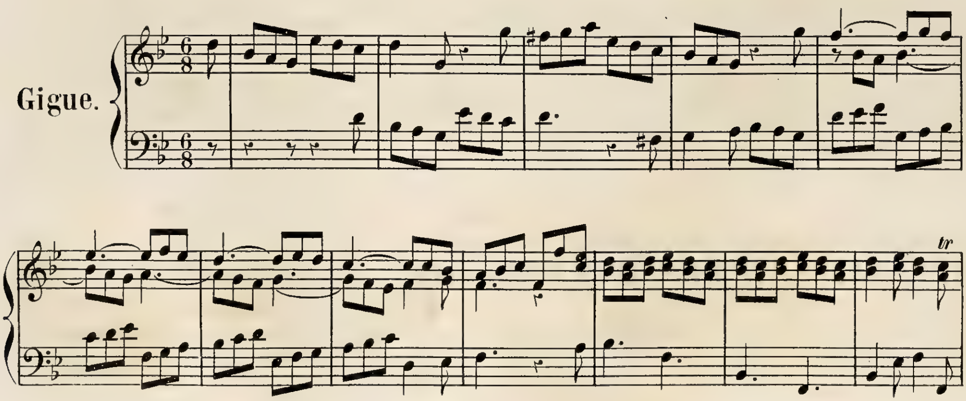



Allegro.
tr
tr
tr

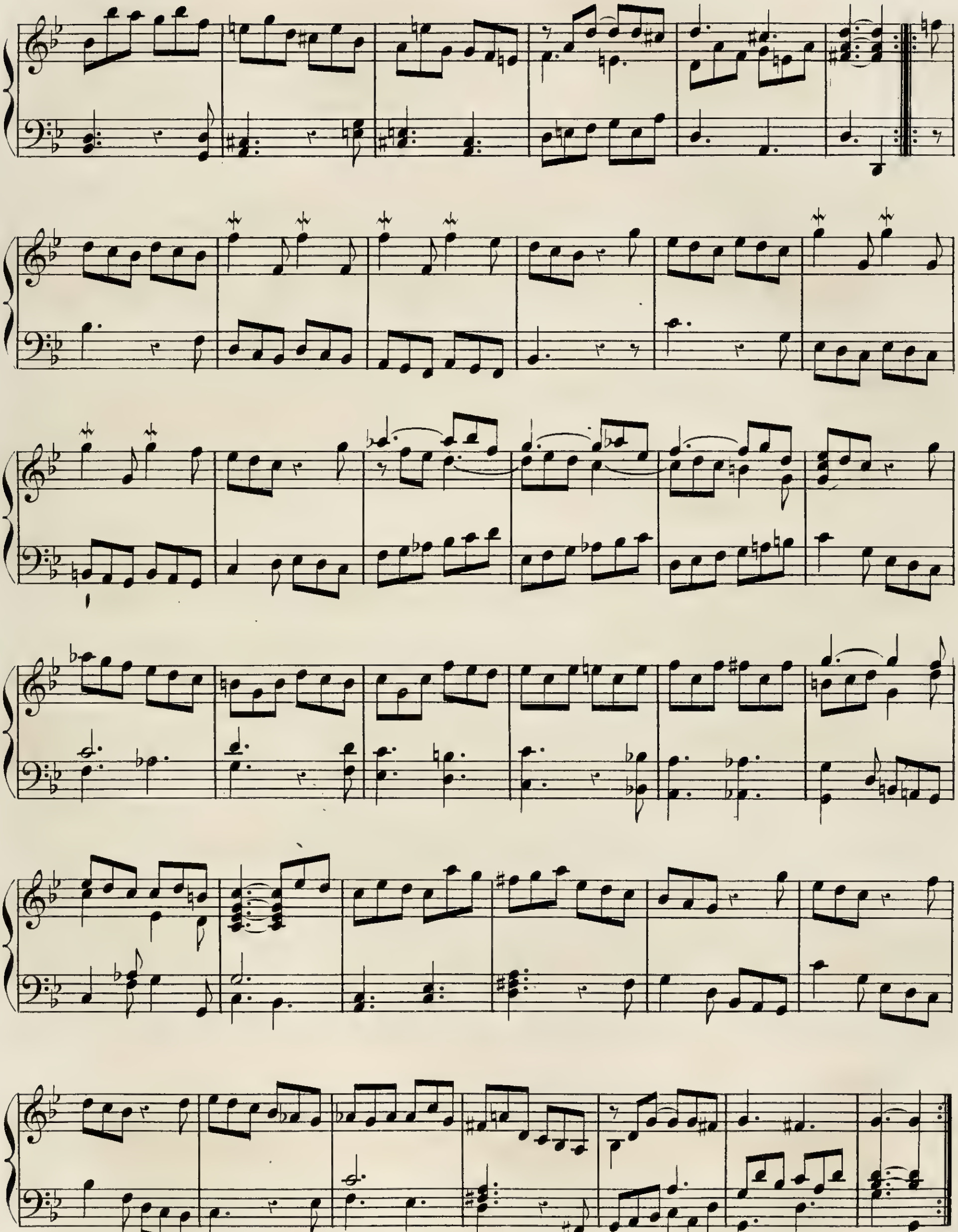

Allemande.
tr
tr
tr
tr


Courante.
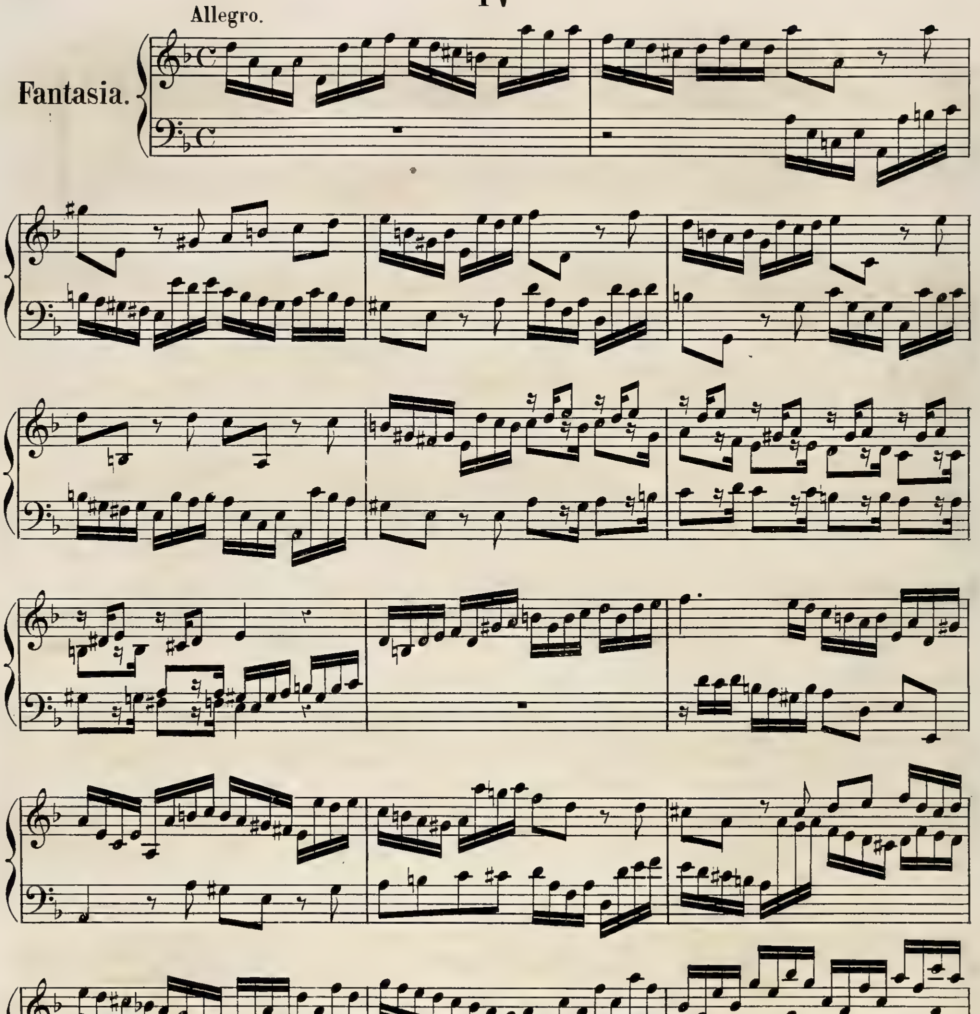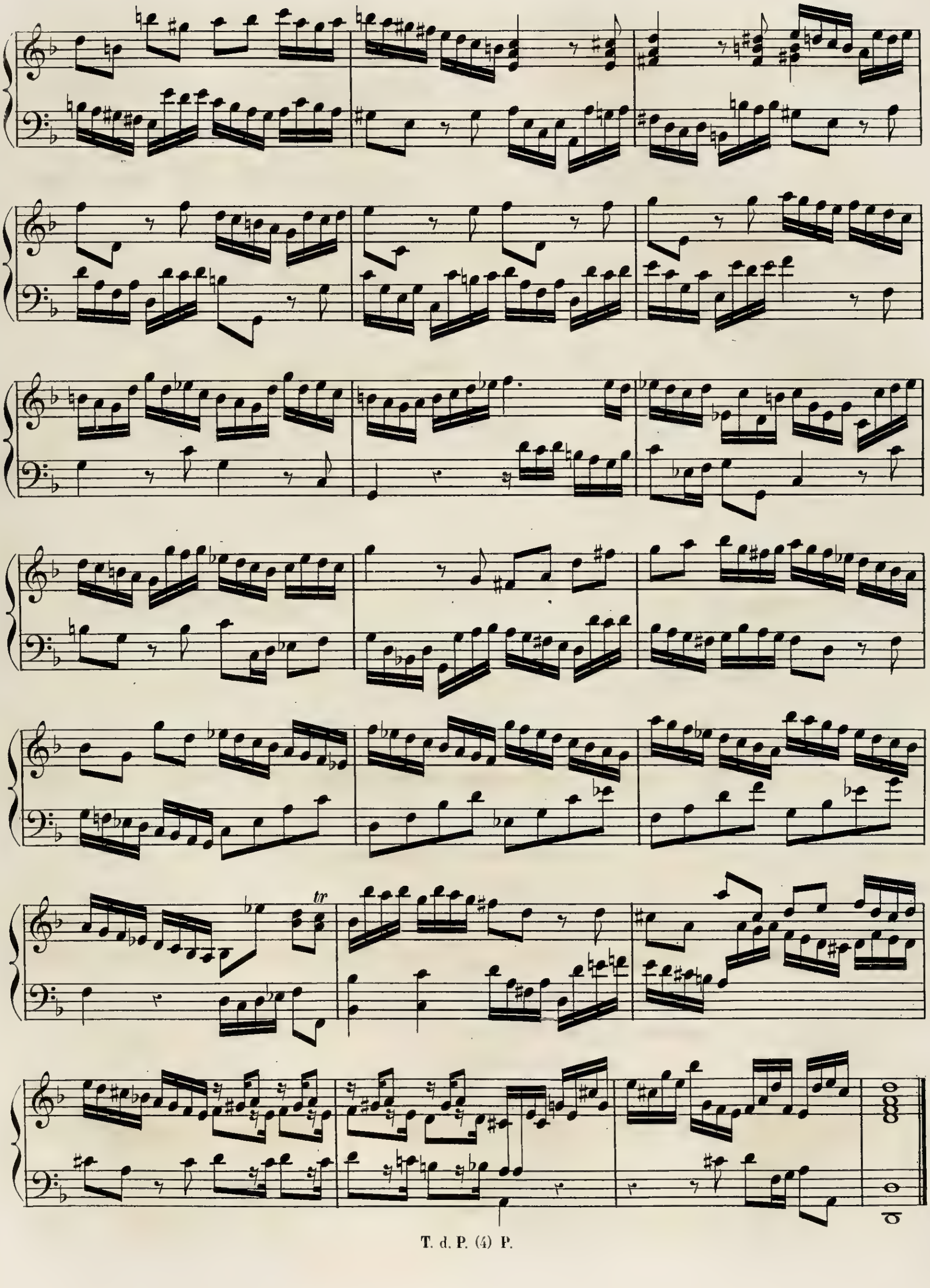


Gigue.
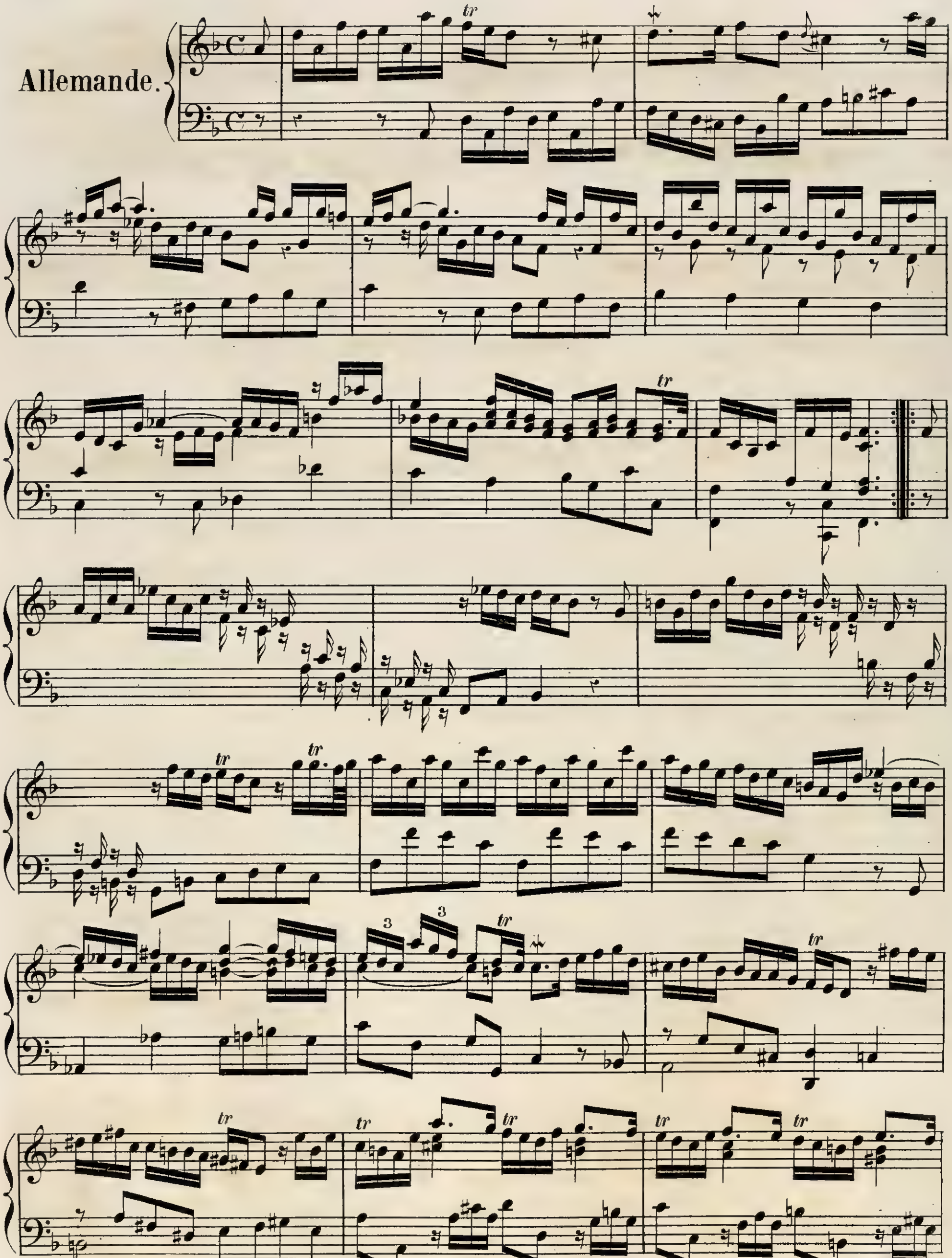


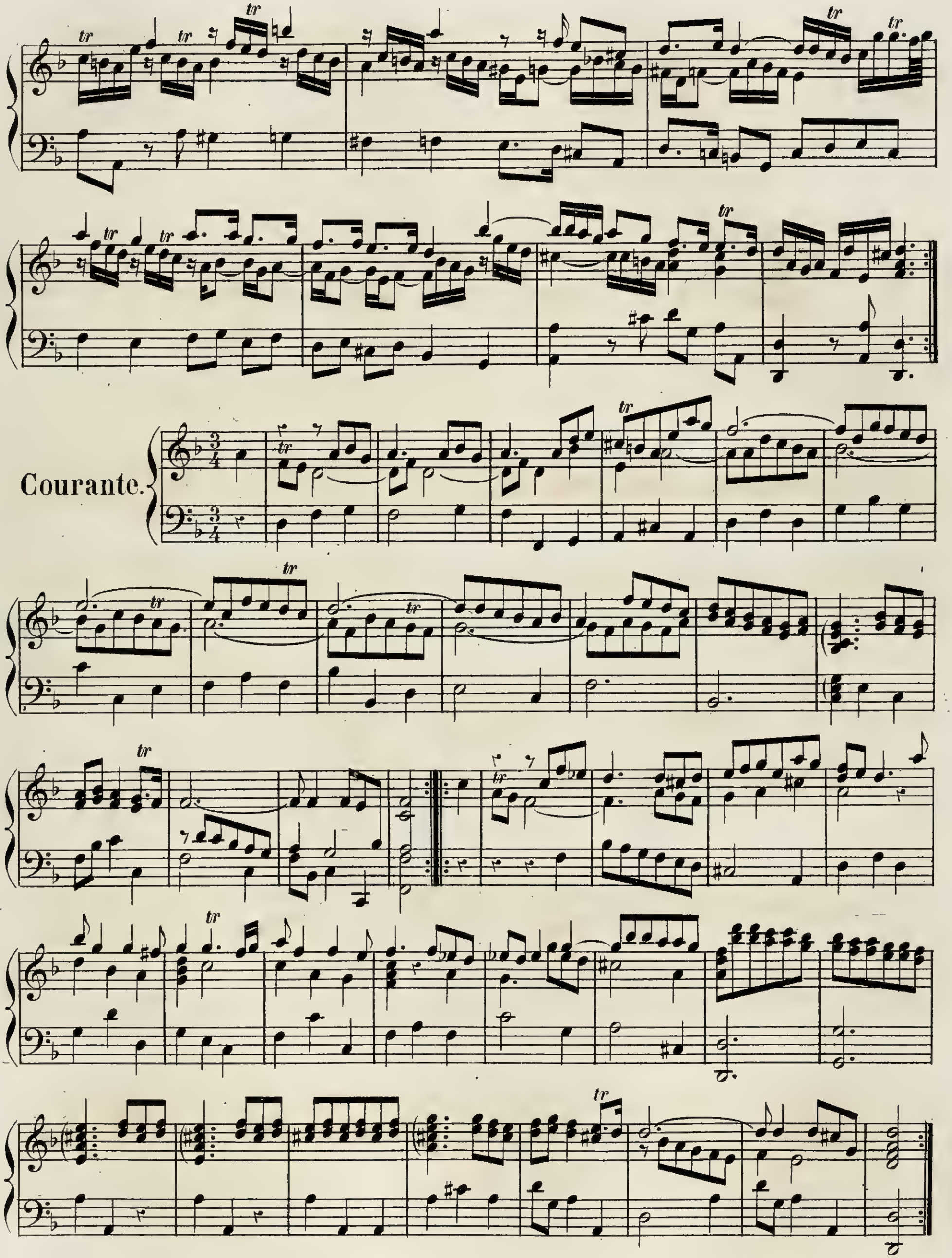


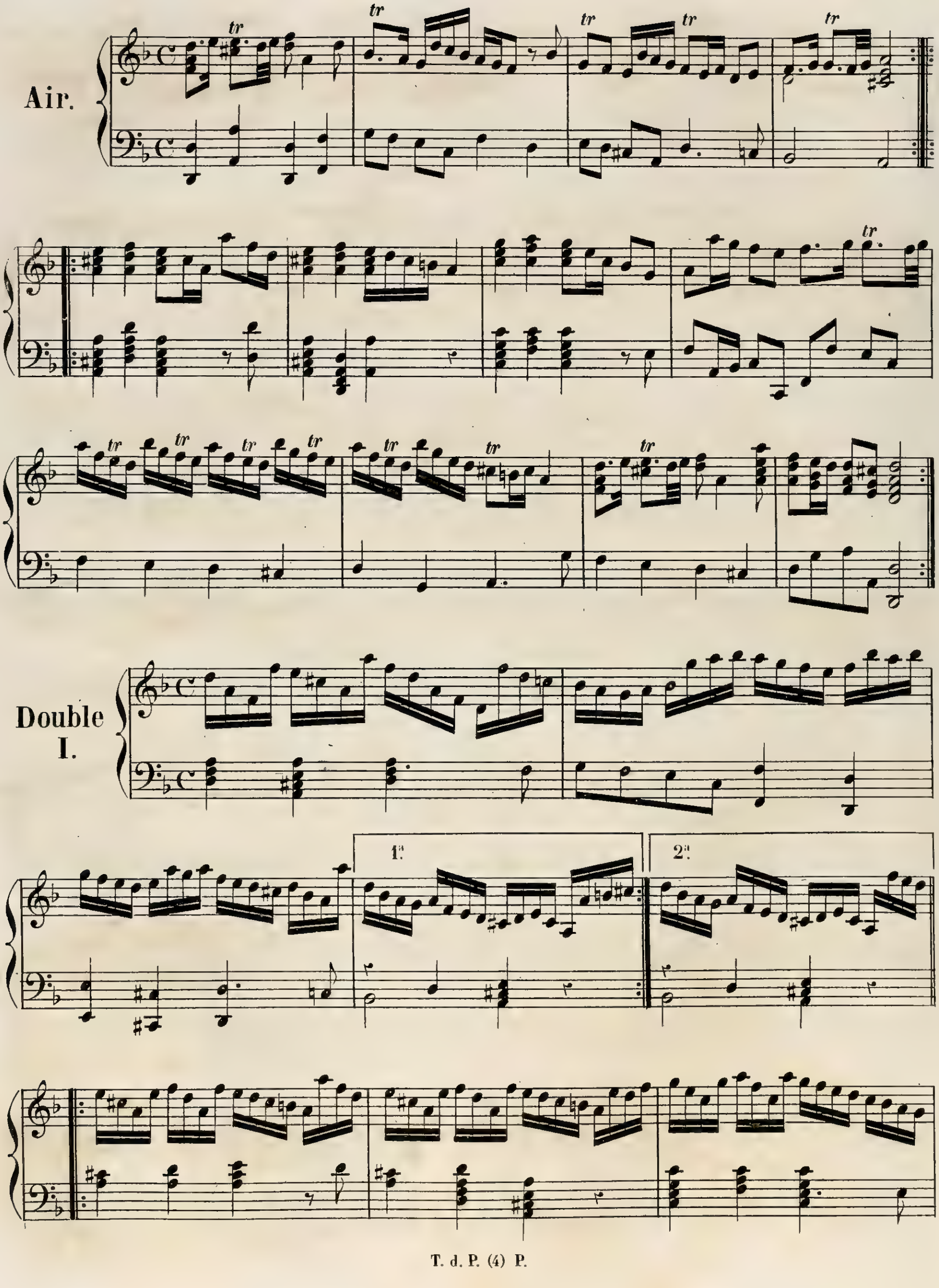
IV

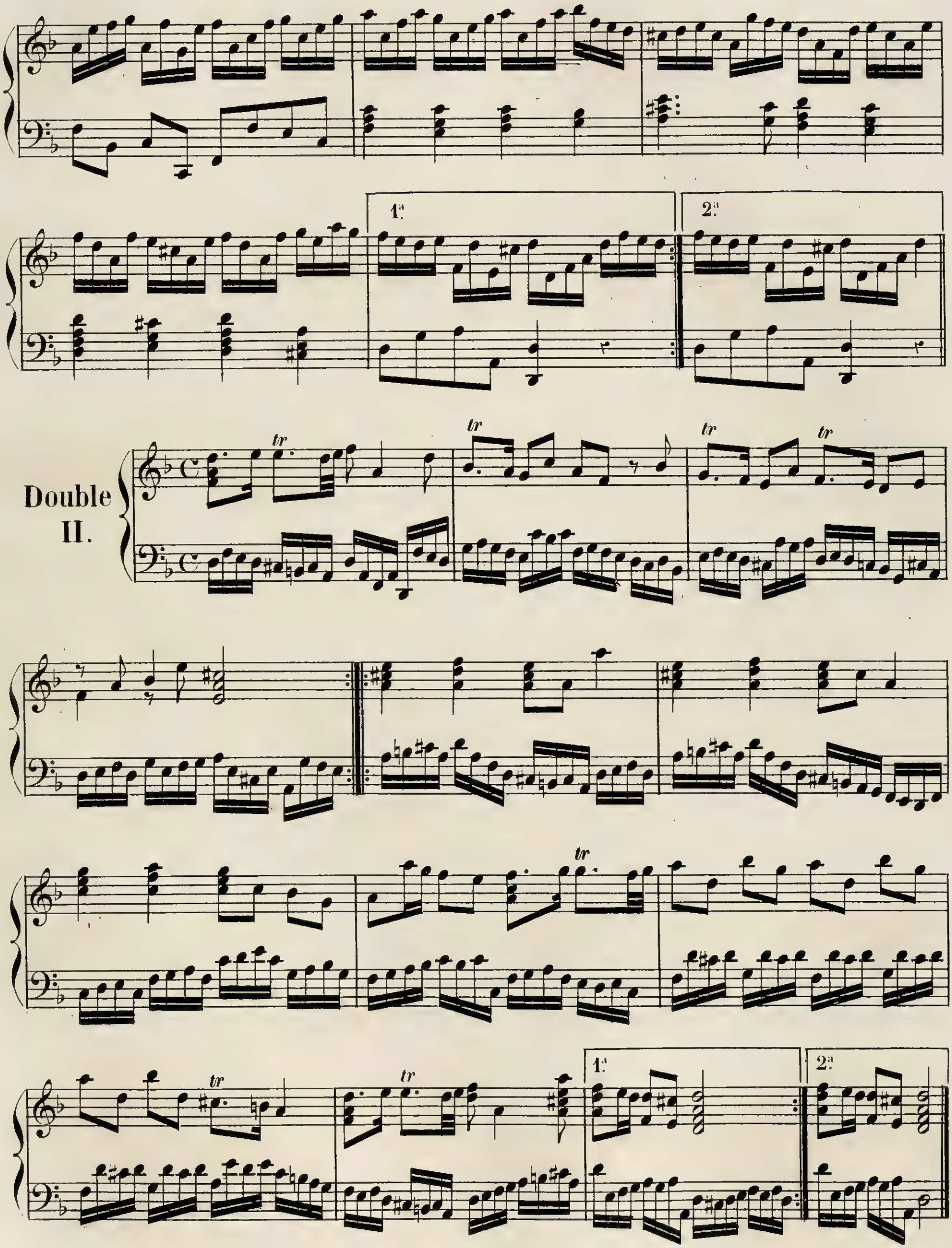




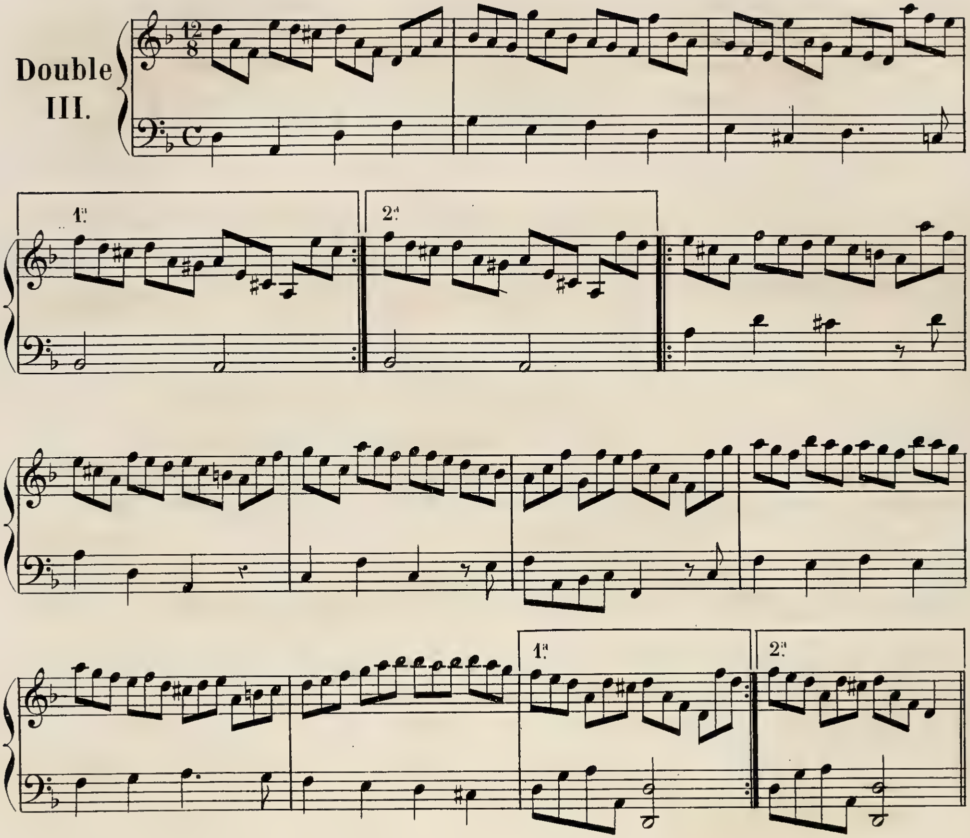

Allemande.
tr
3
3
tr


tr
Courante.
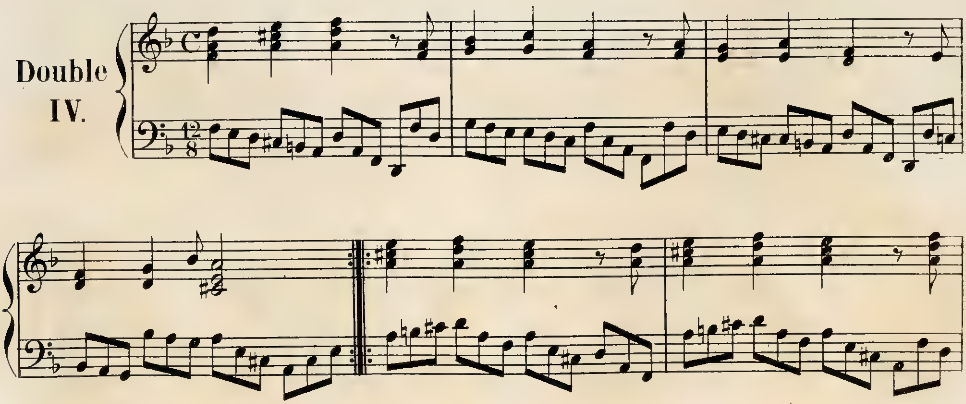

Air.
tr
Double
I.
1.
2.

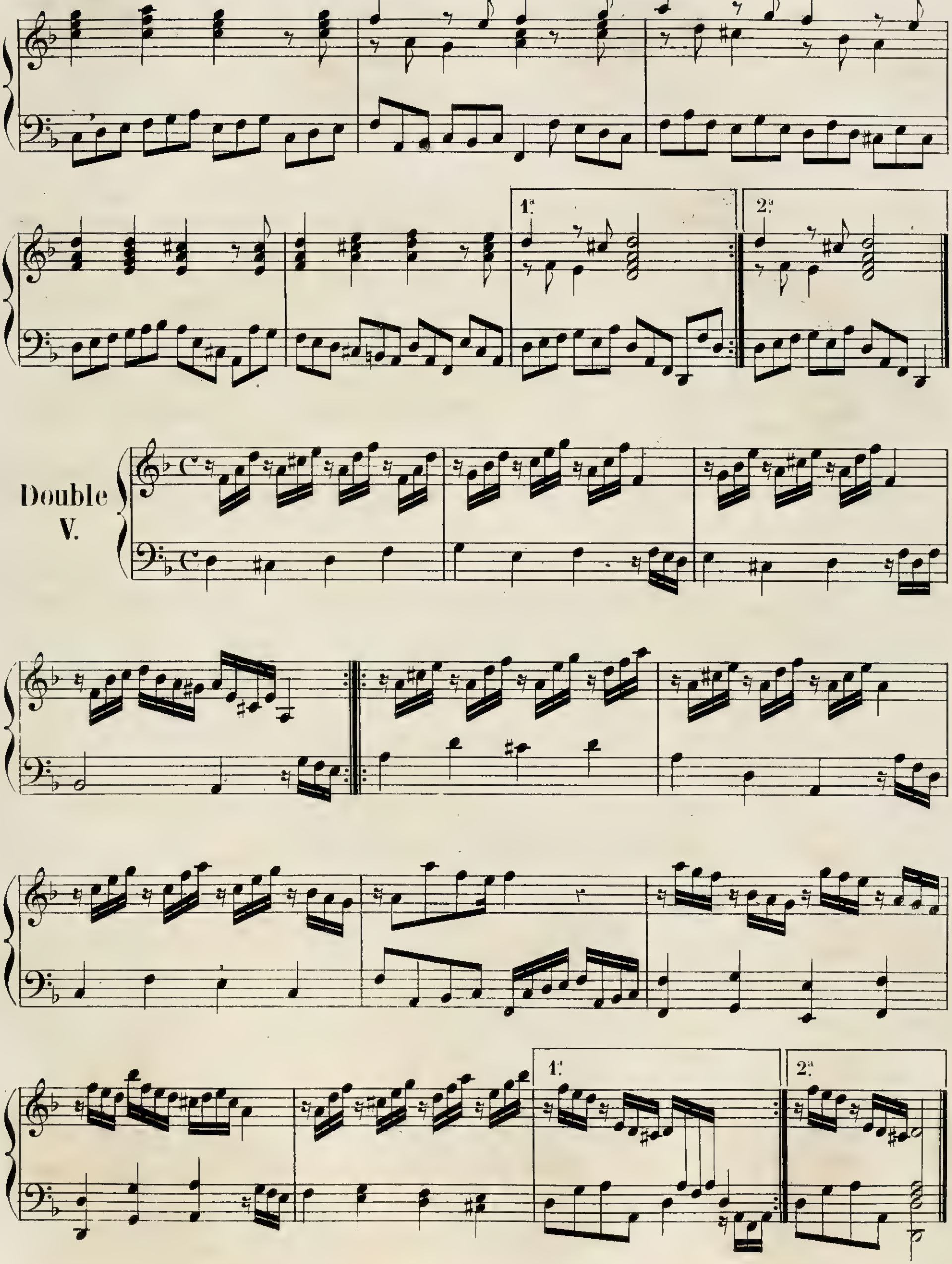

1a
2a
Double
II.
tr
1a
2a

Double III.
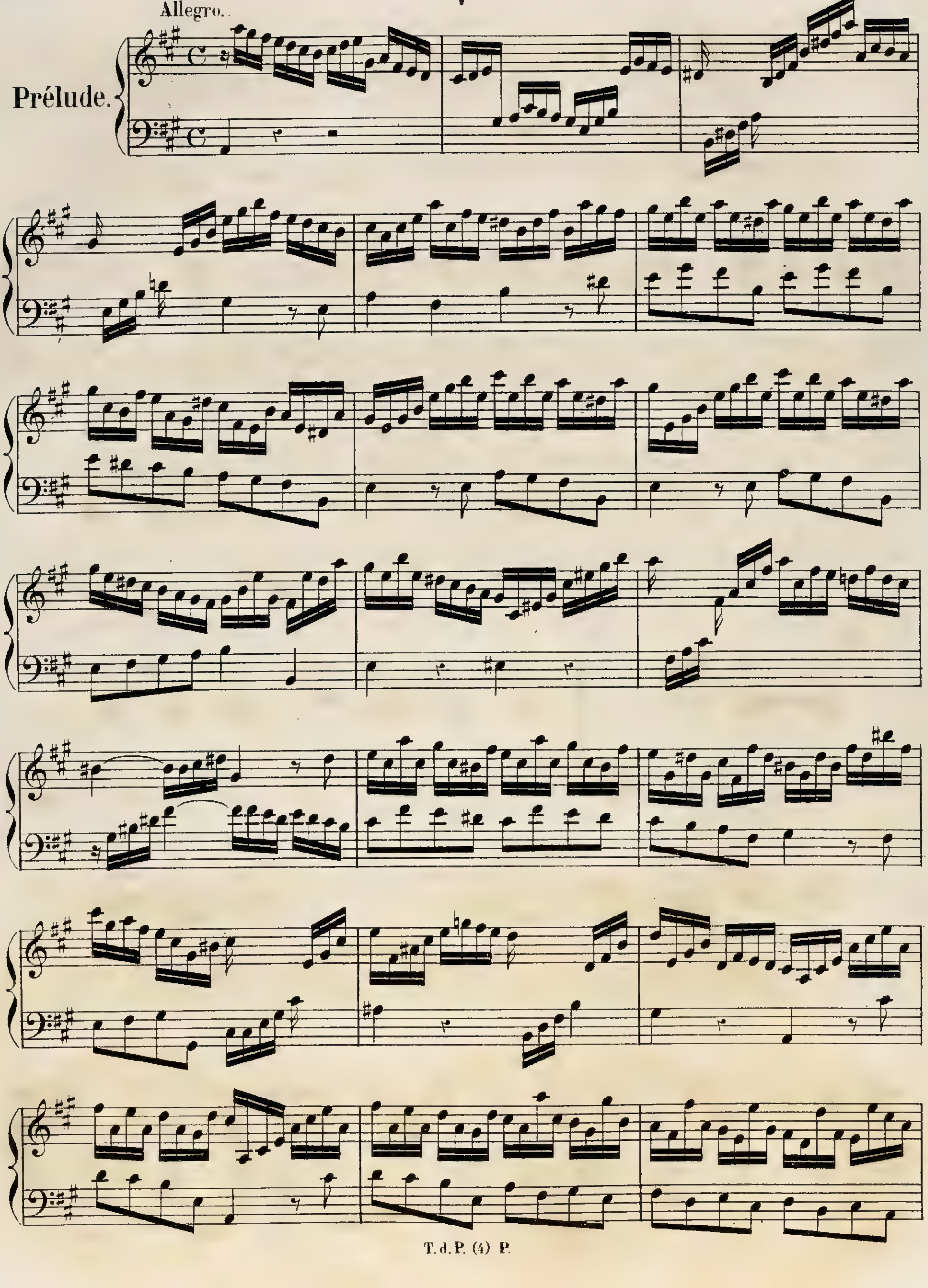


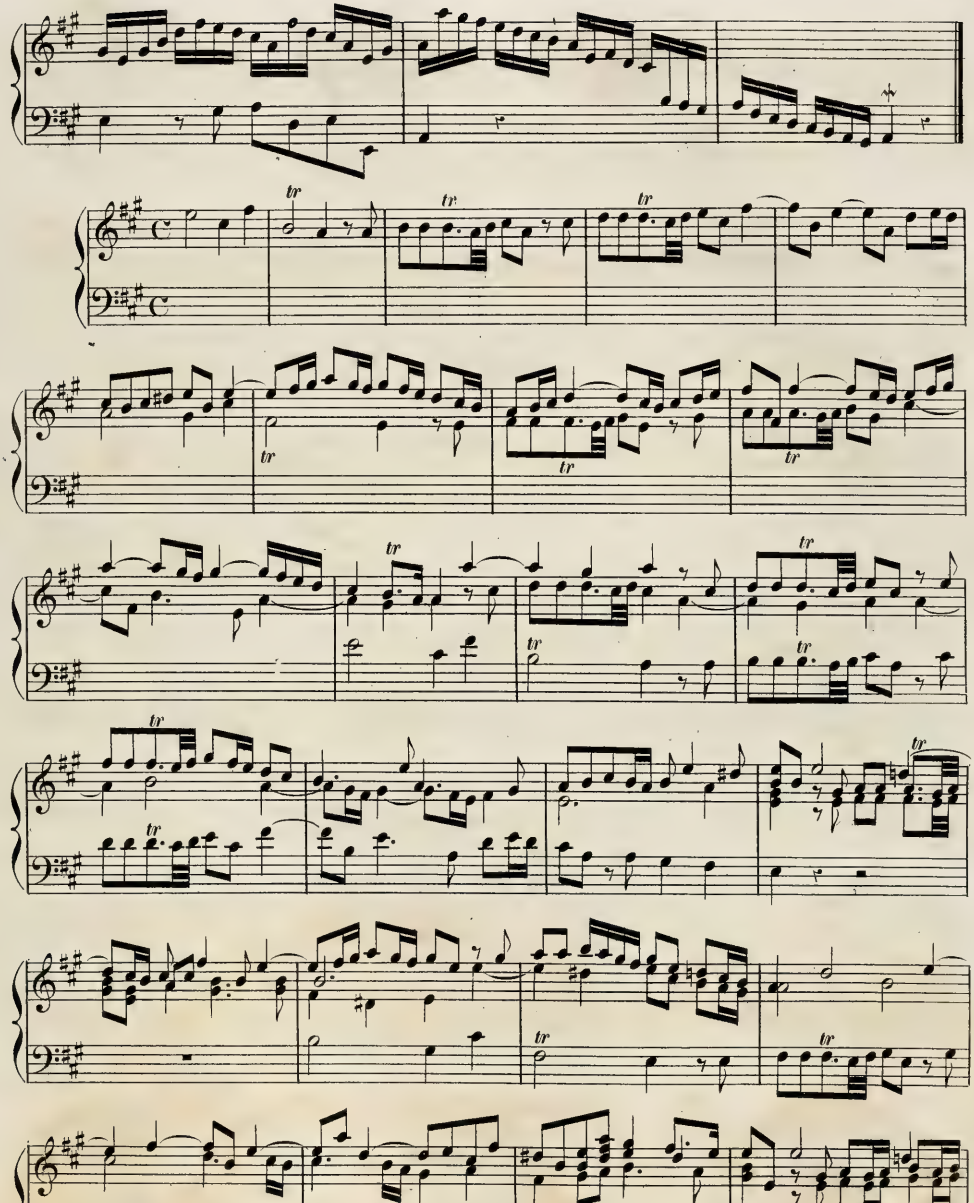
Double IV.
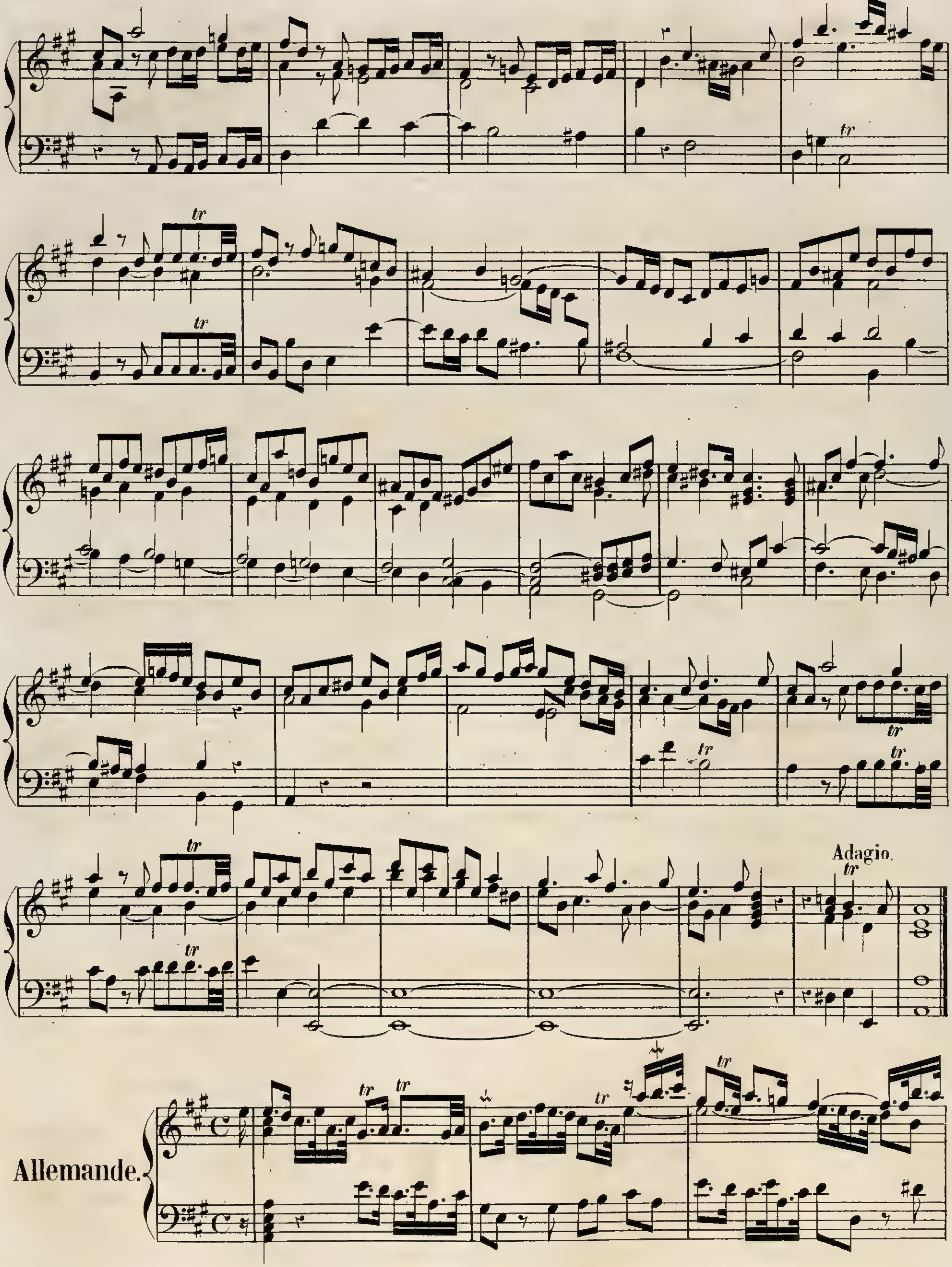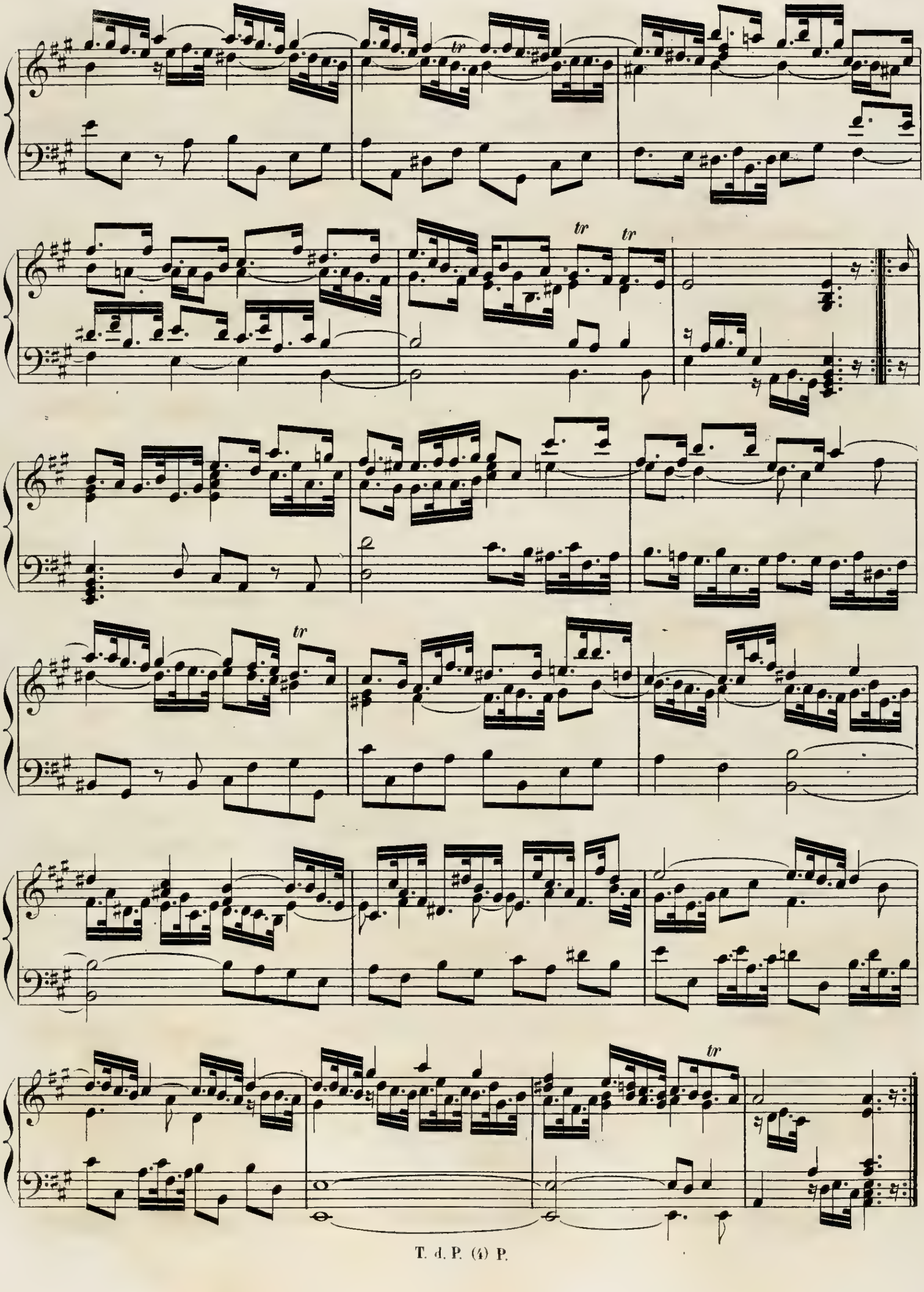



1ª
2ª
Double V.
1ª
2ª
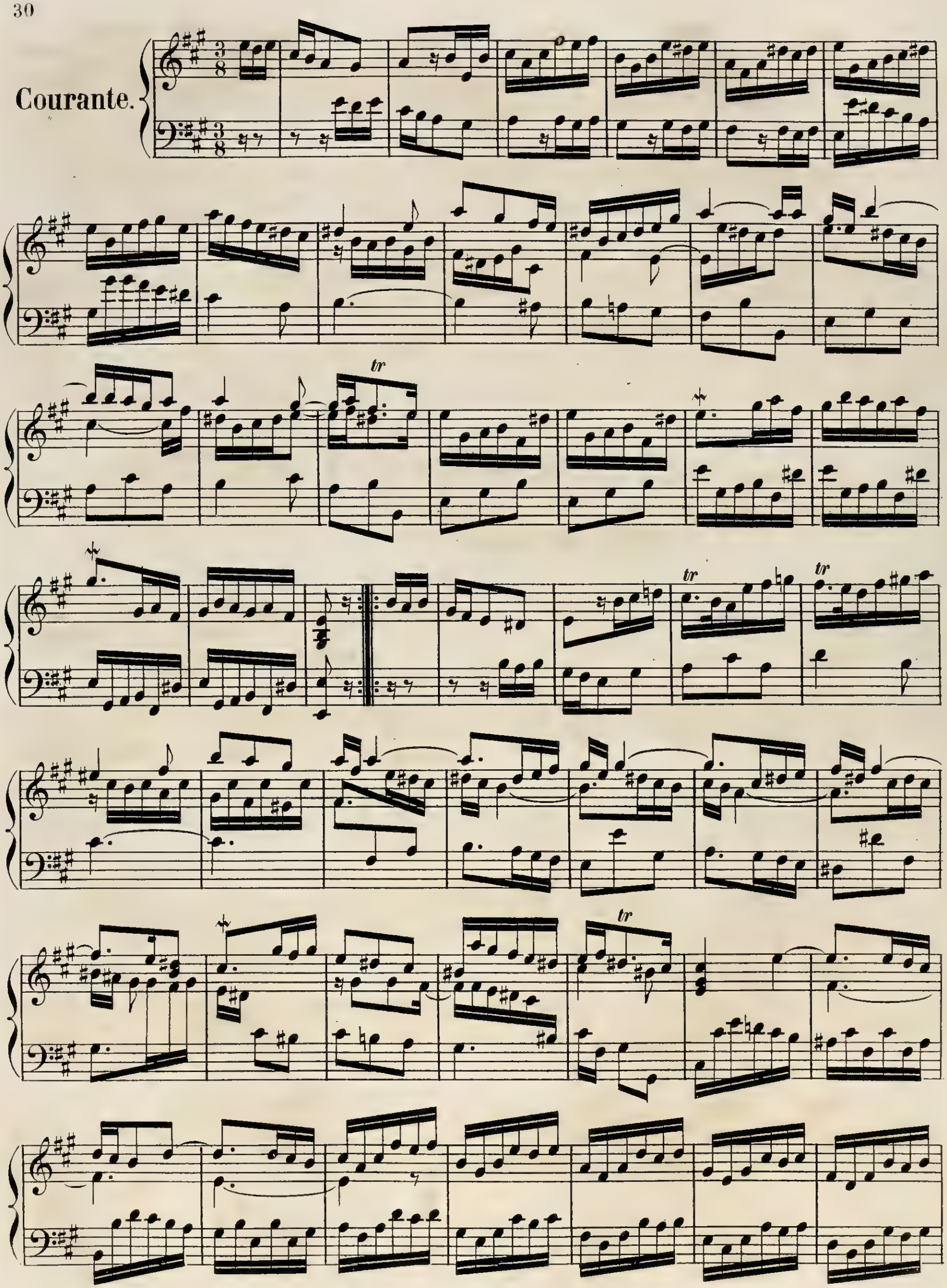
V

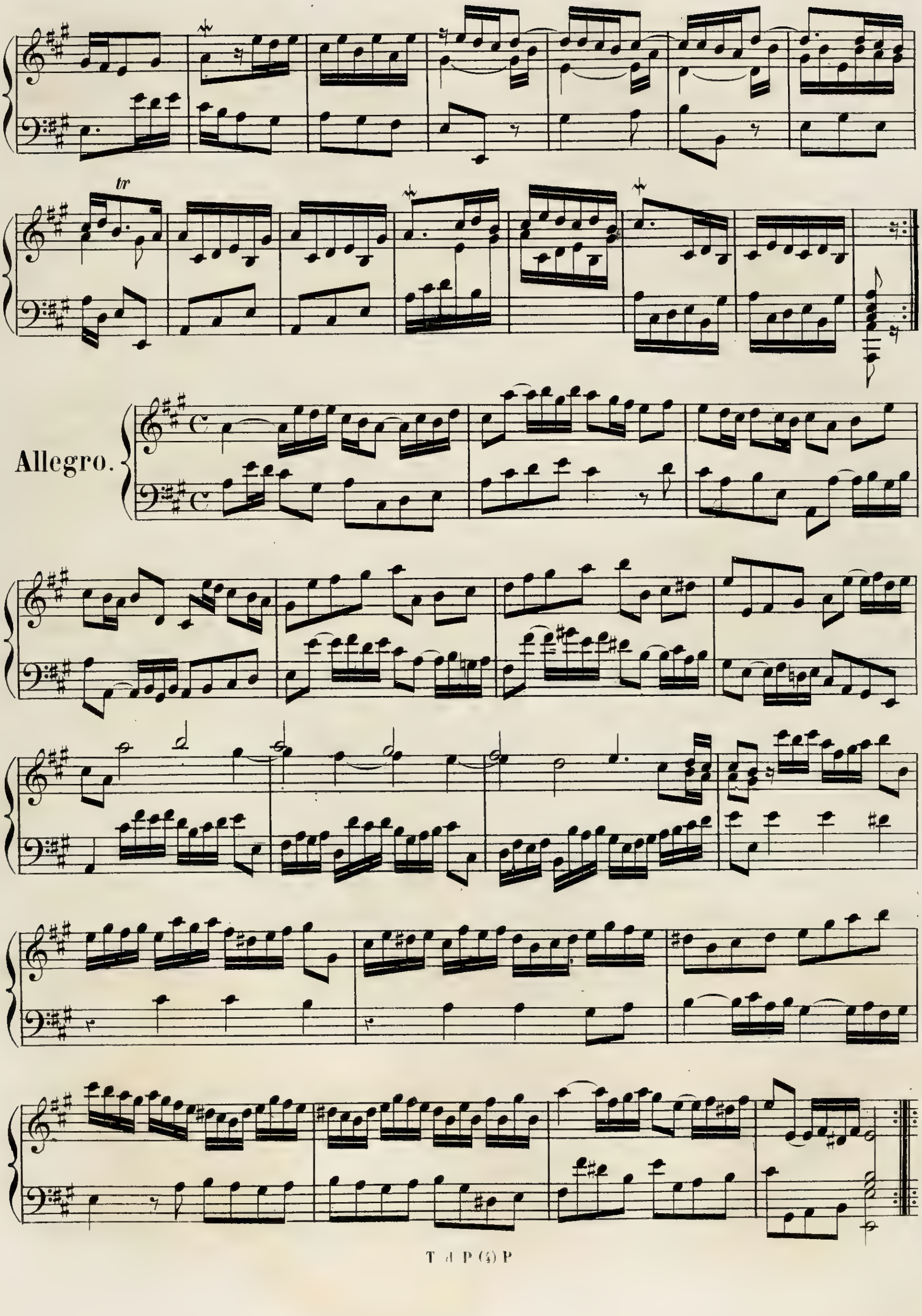


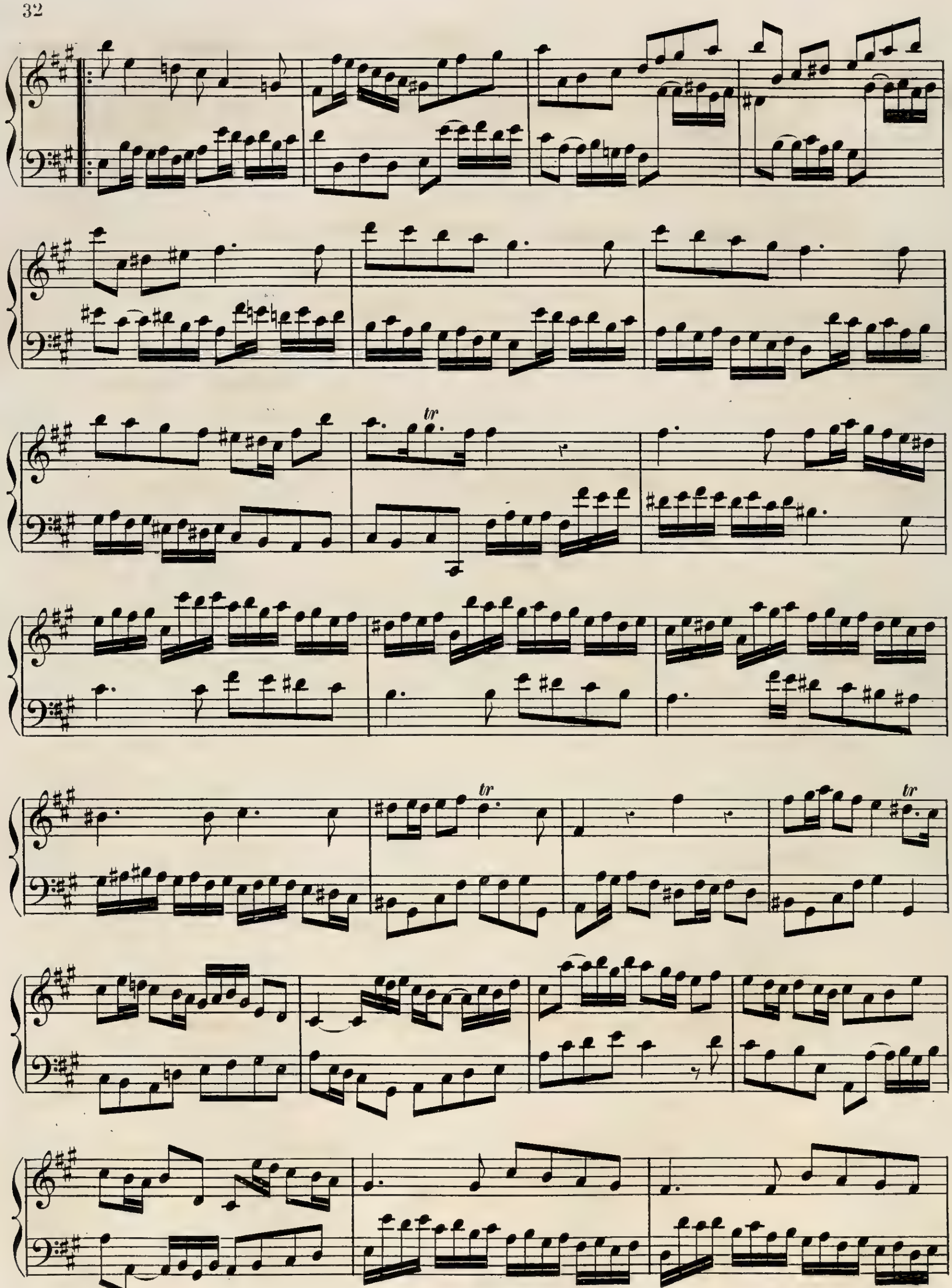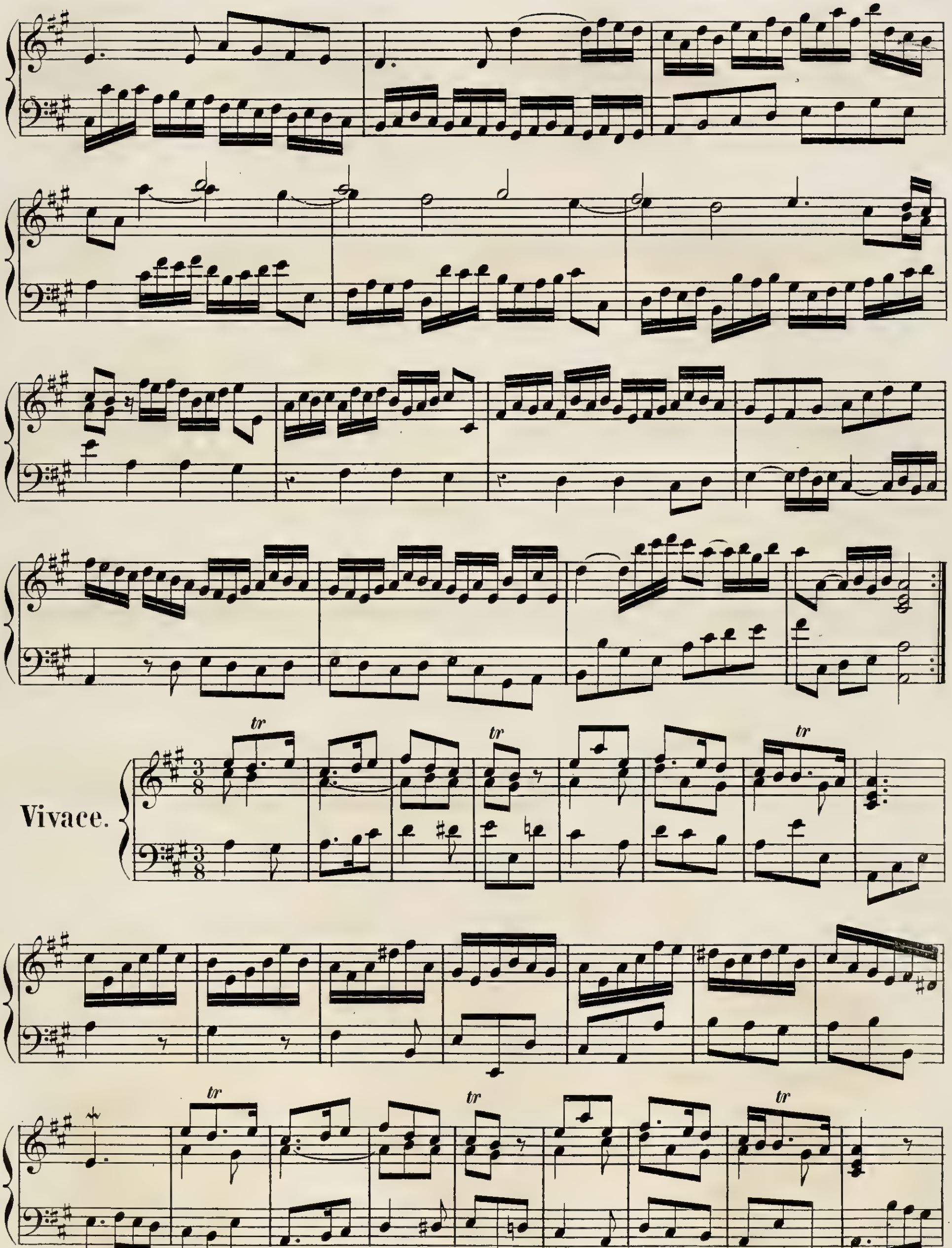



Adagio.
Allemande.
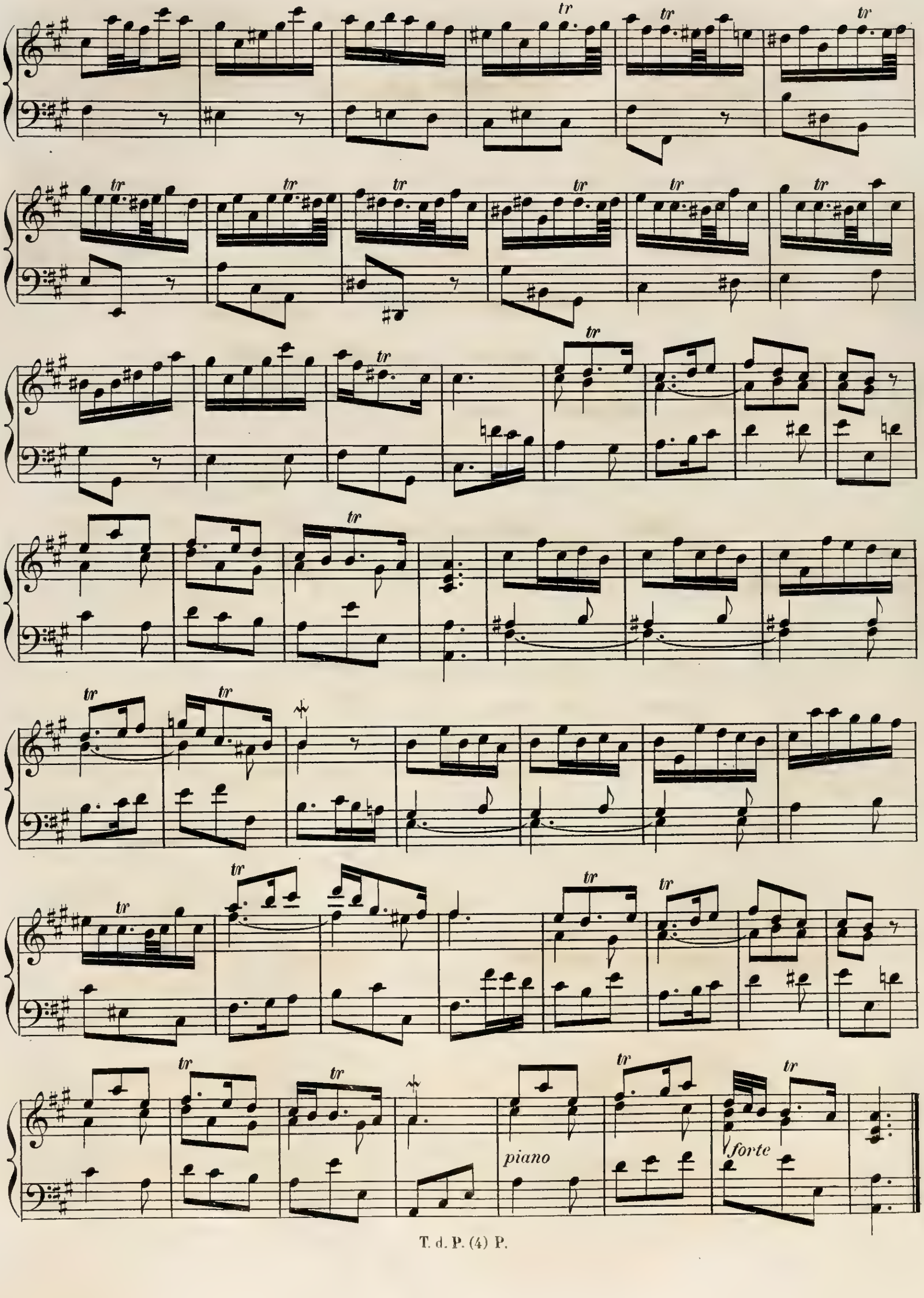

tr
tr
tr
tr
tr


Courante.
tr
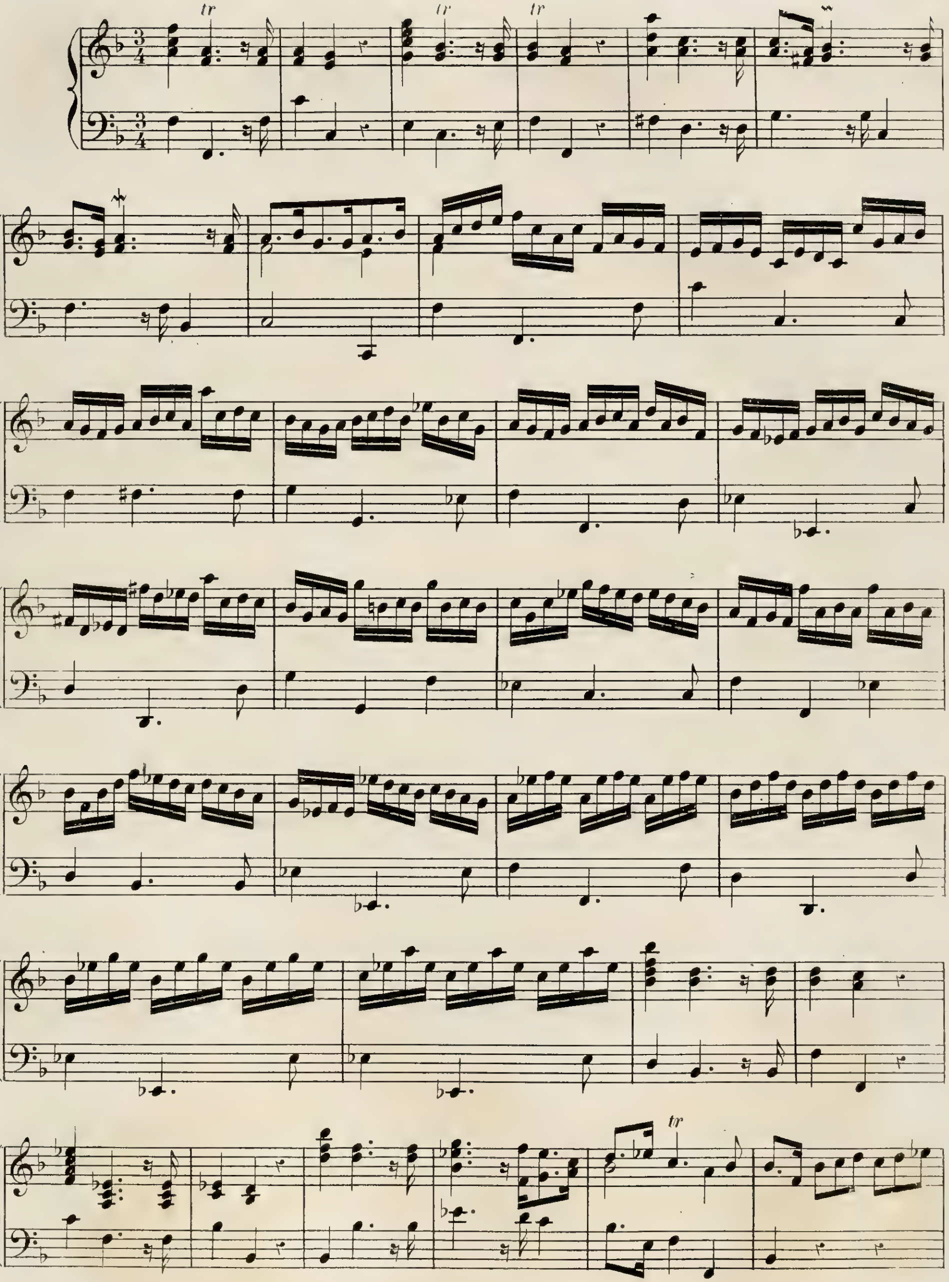

tr
Allegro.

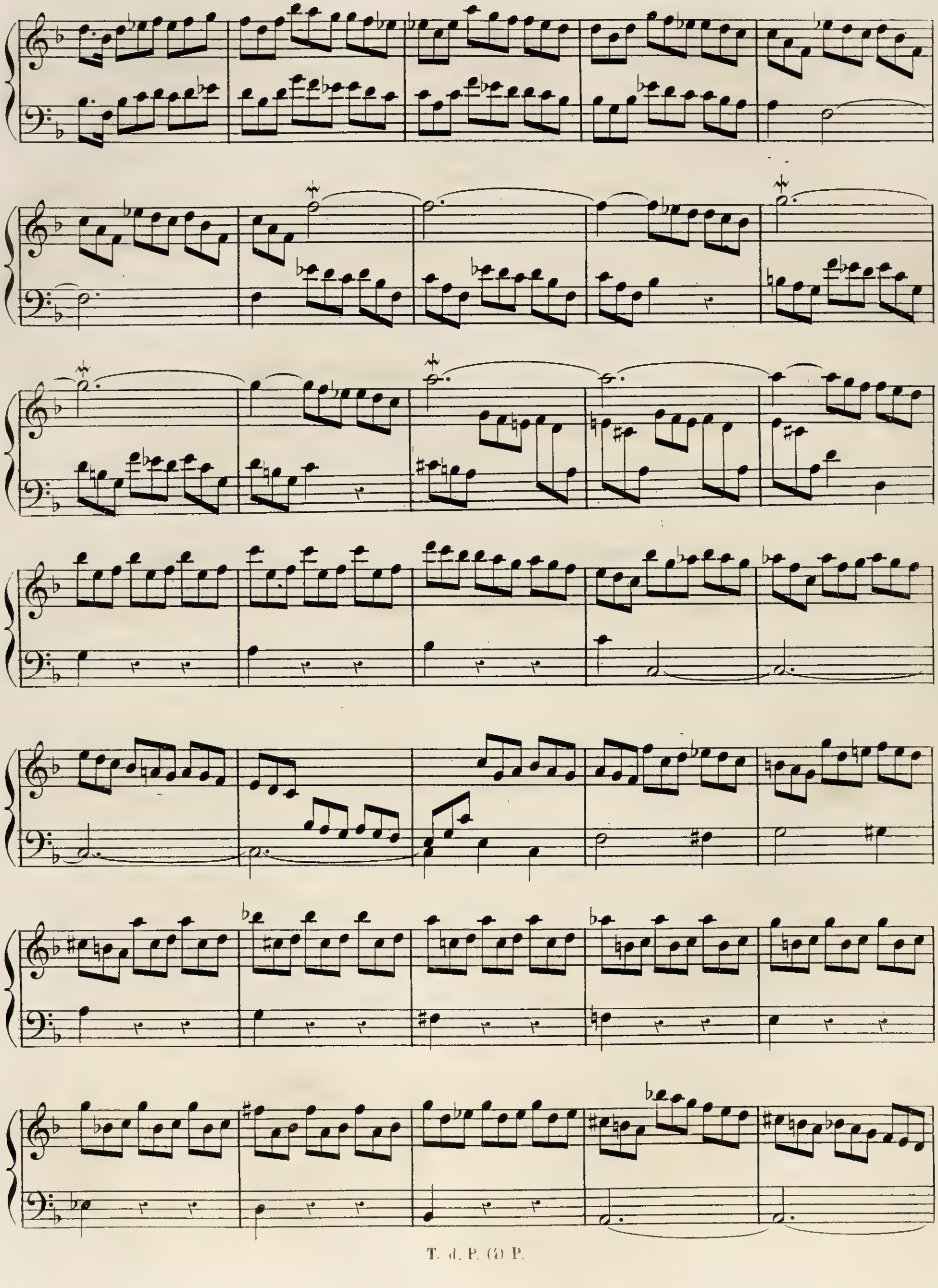

tr
tr
tr
tr

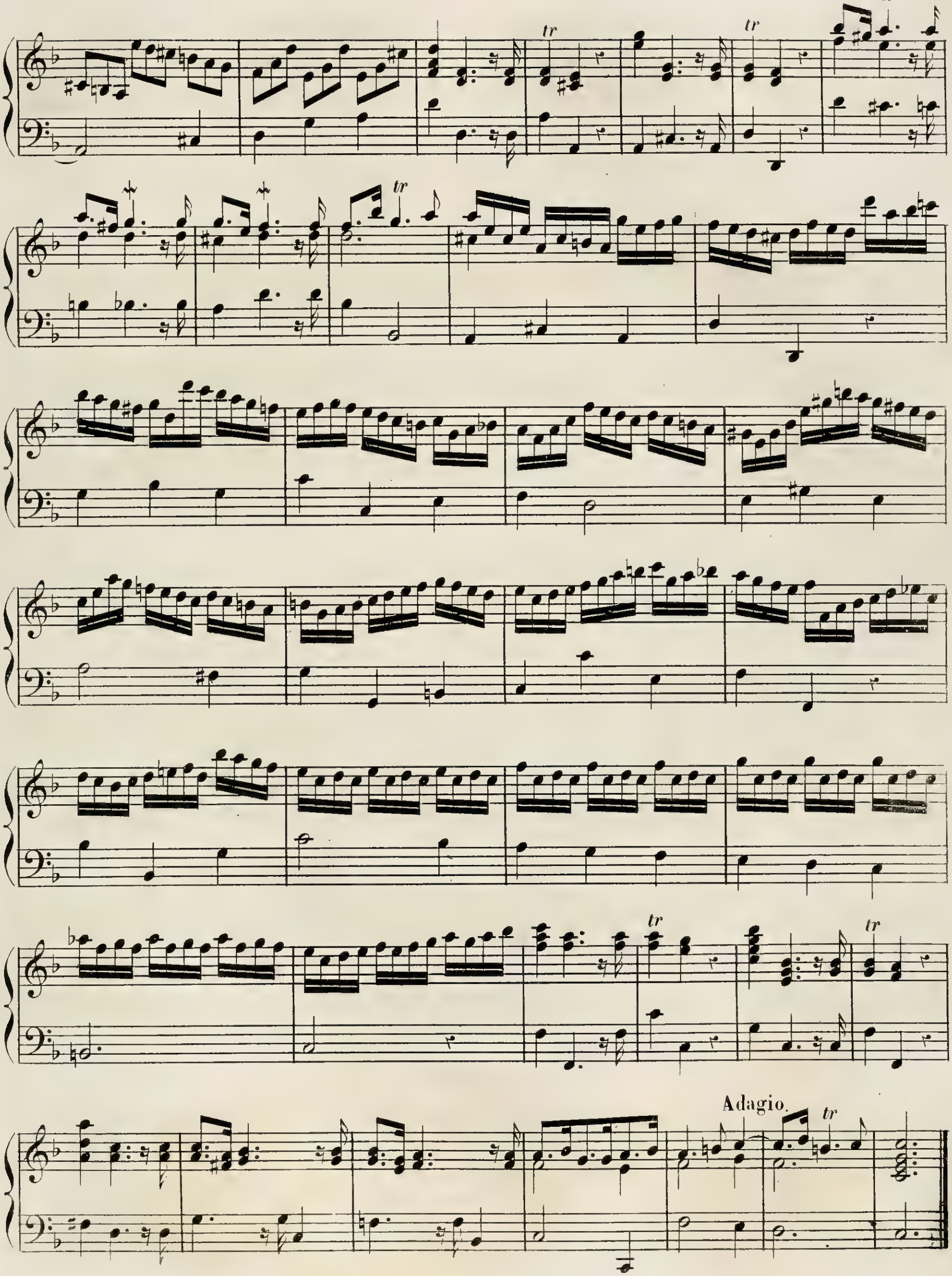

Vivace.
tr


tr
piano
forte

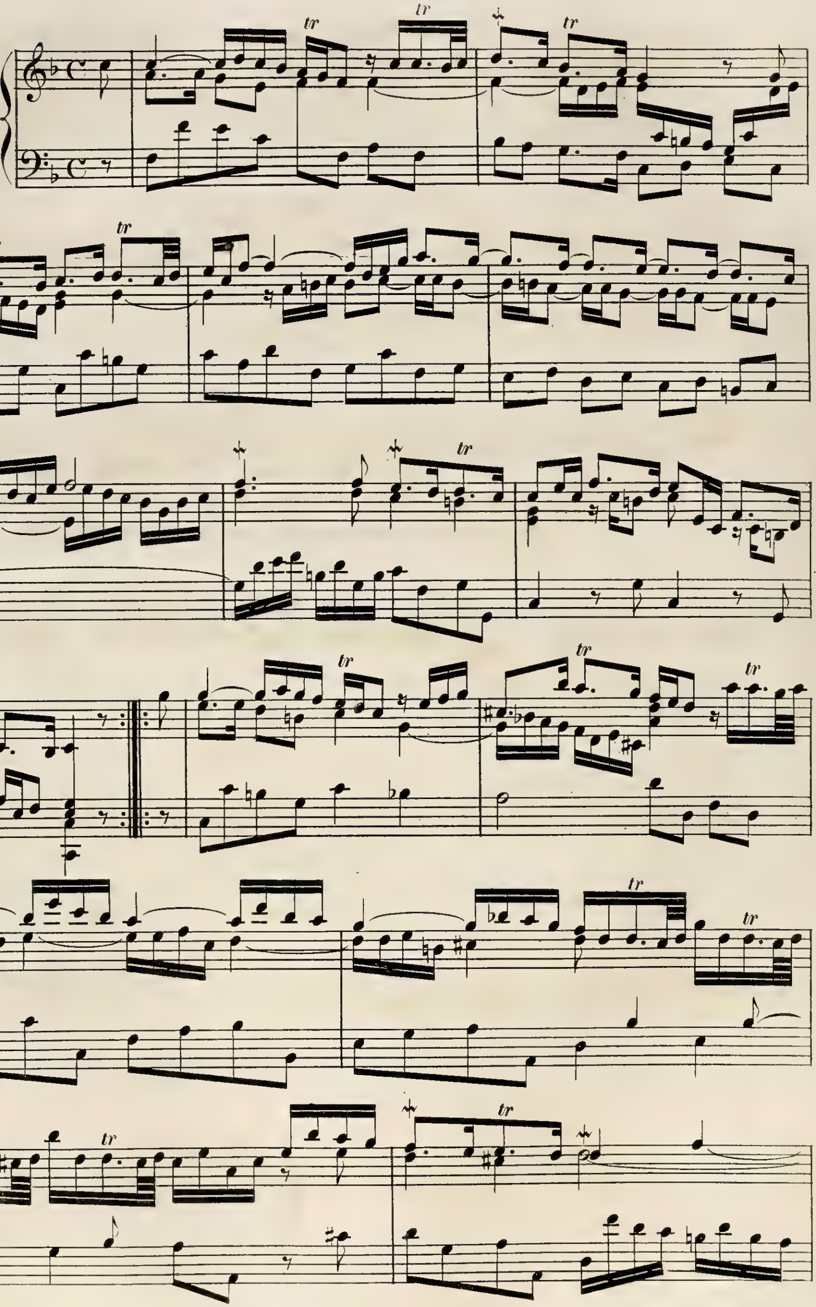
VI

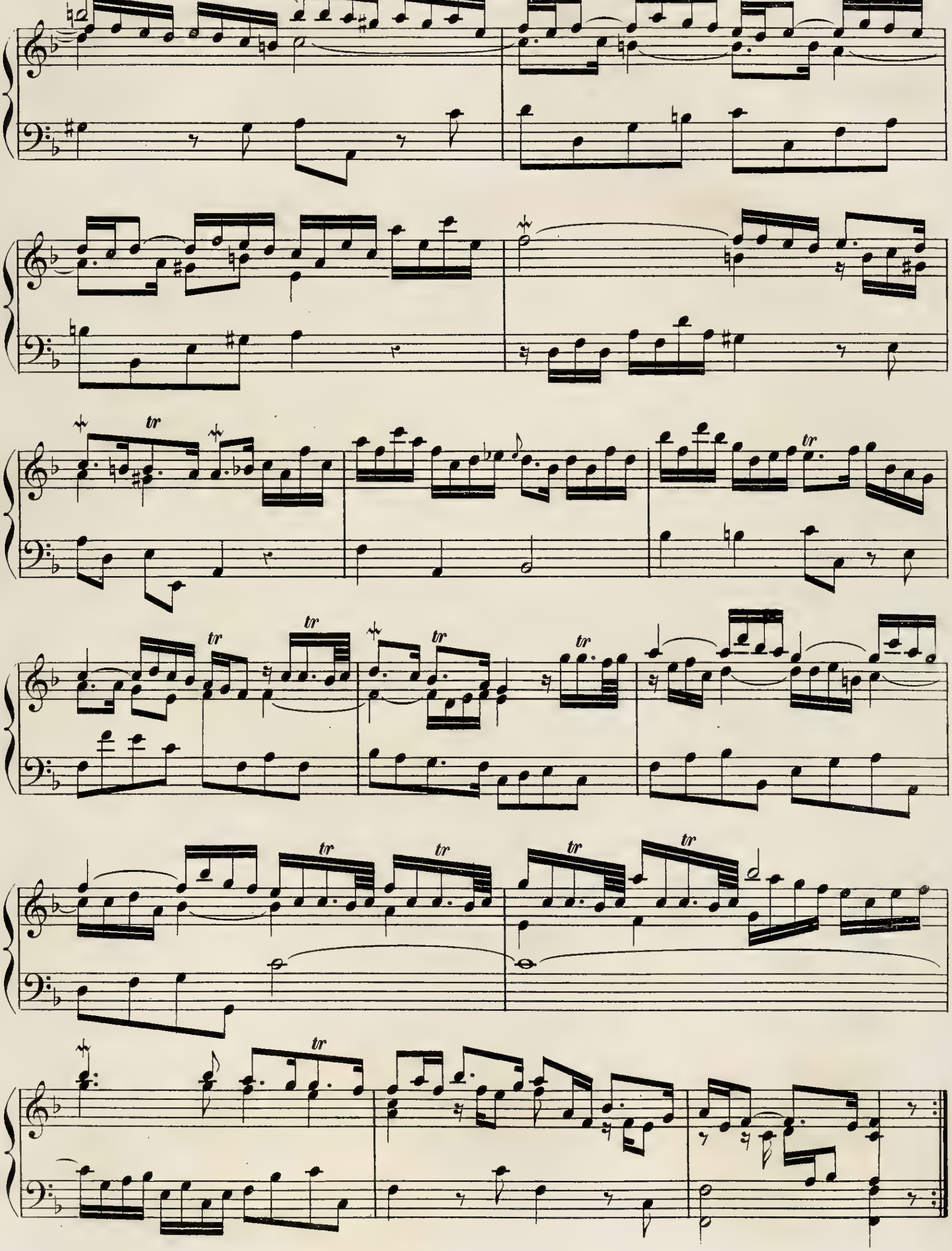


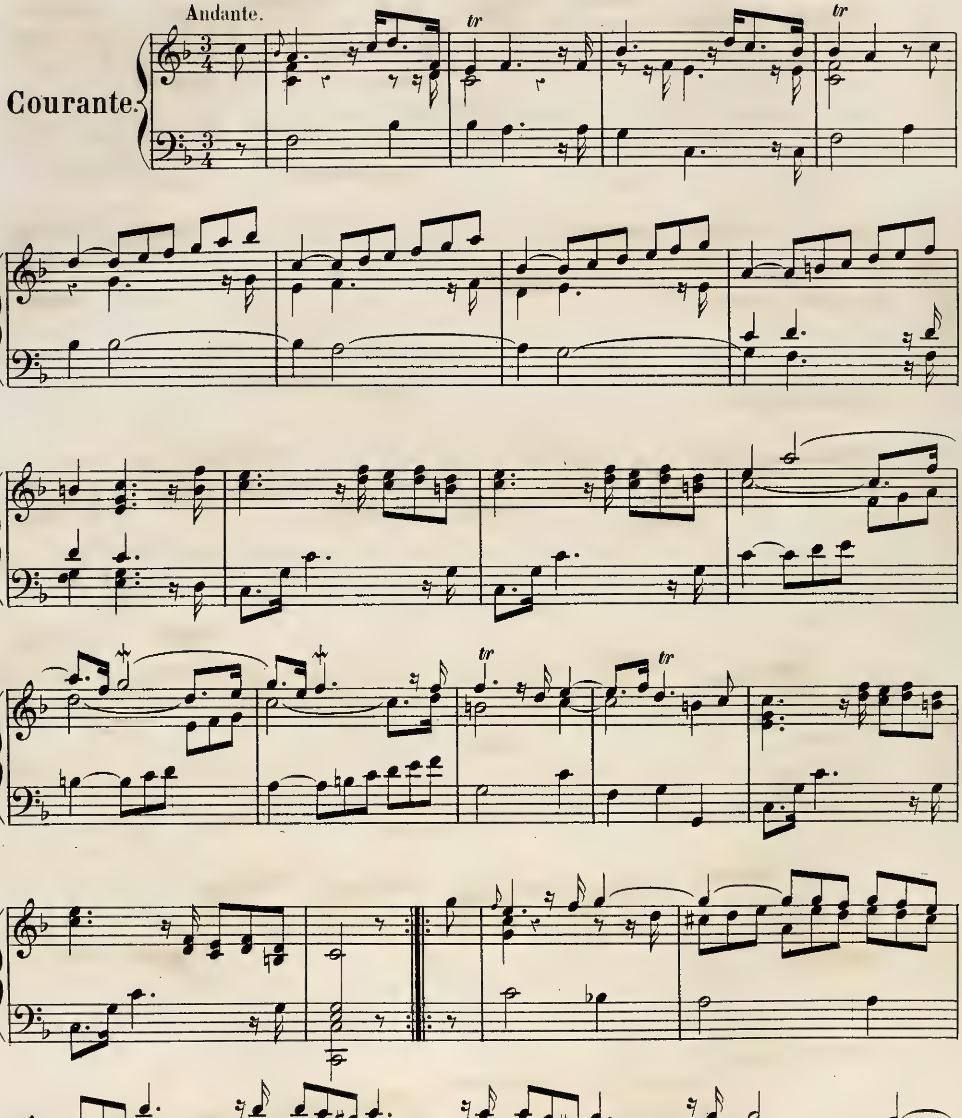


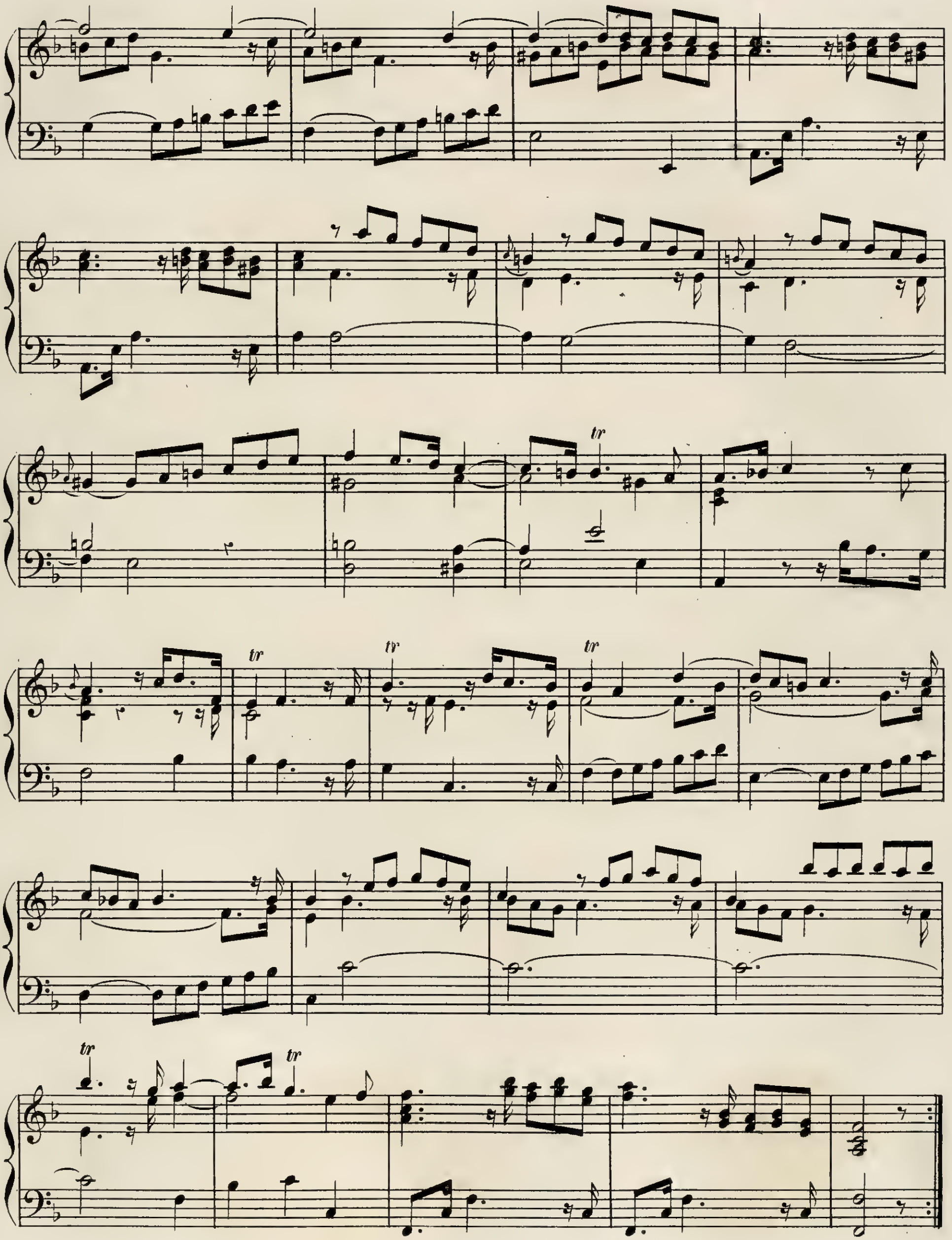

Adagio.

Allemande.

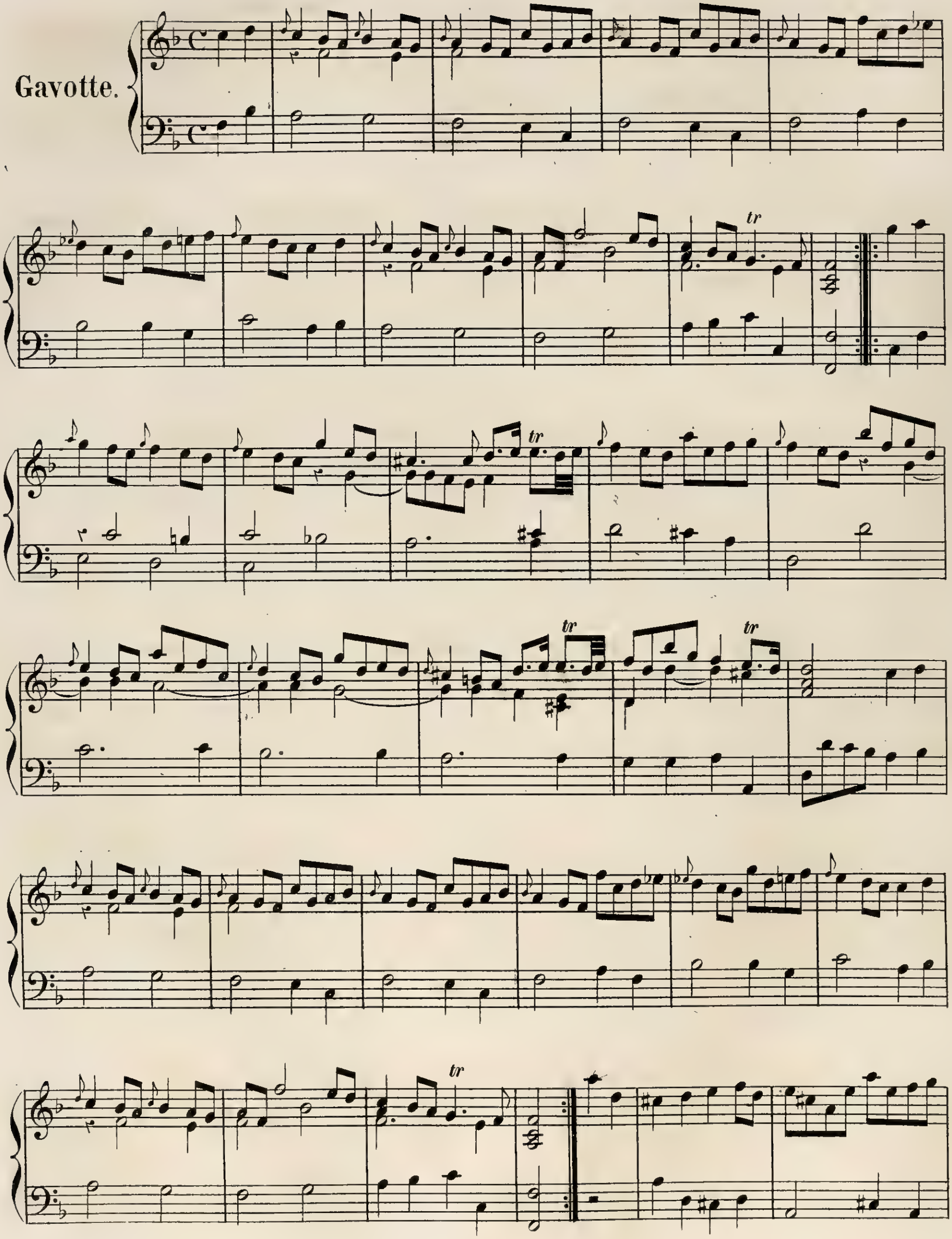


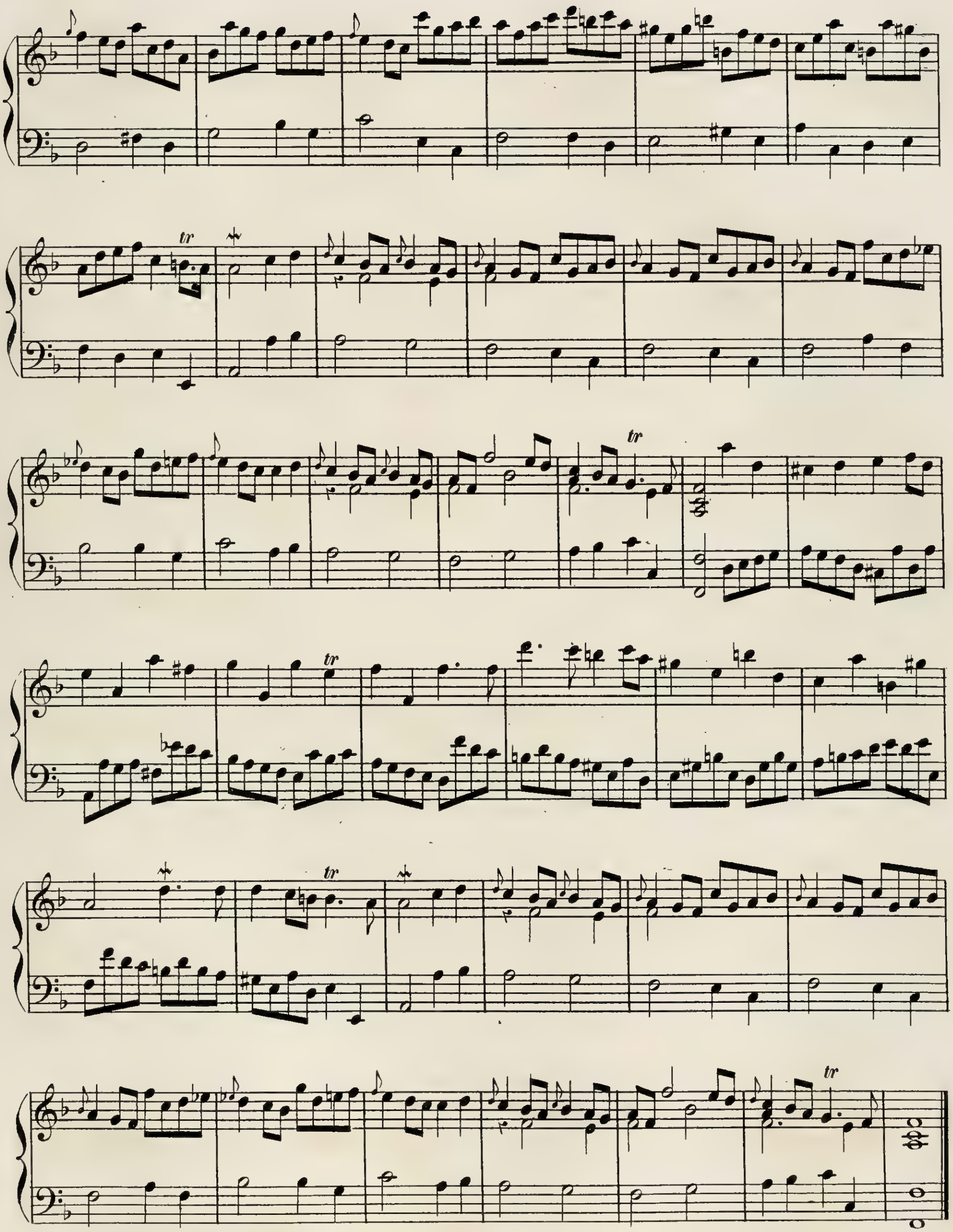



Andante.
Courante.
tr
tr
tr
tr

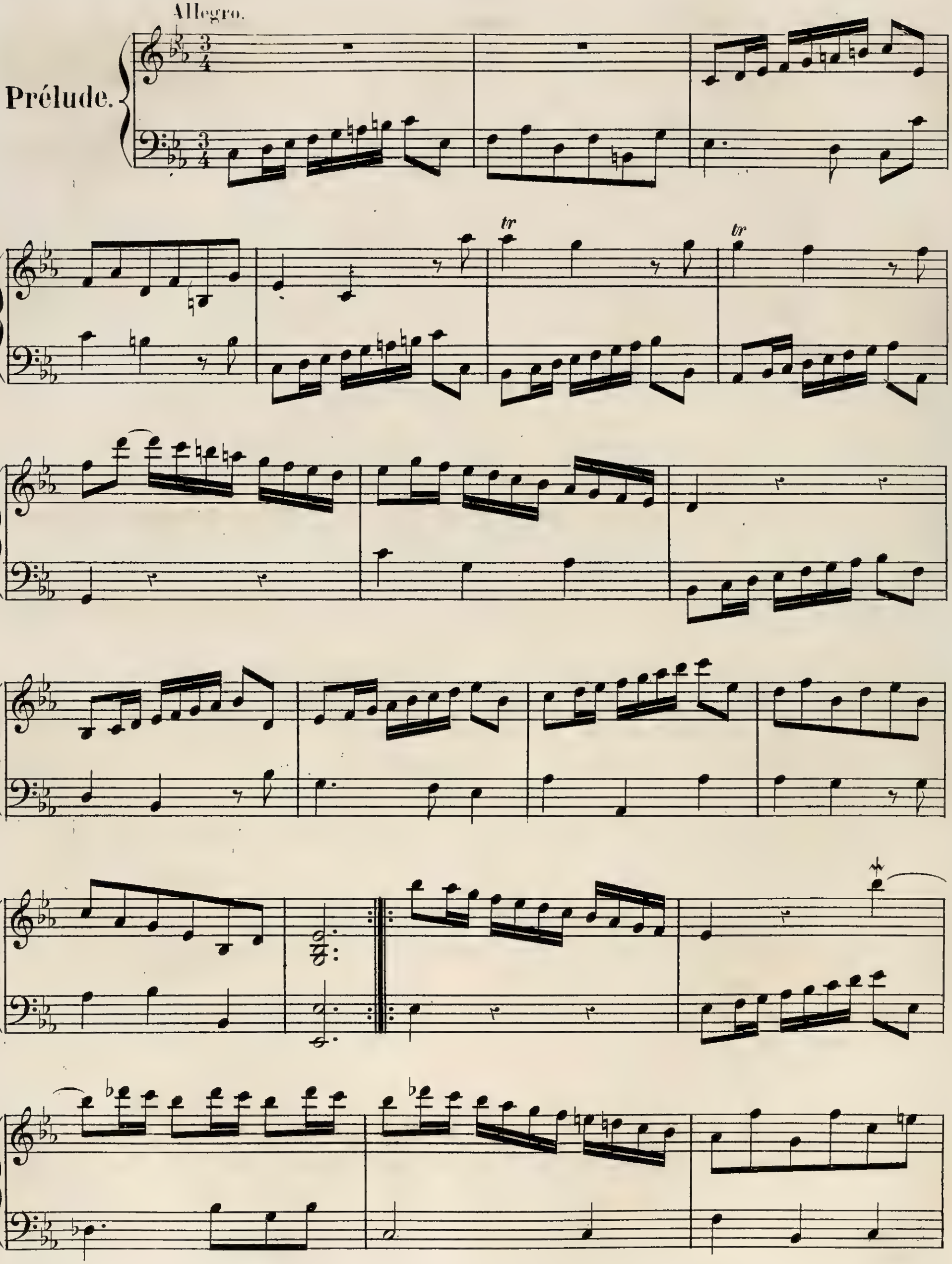


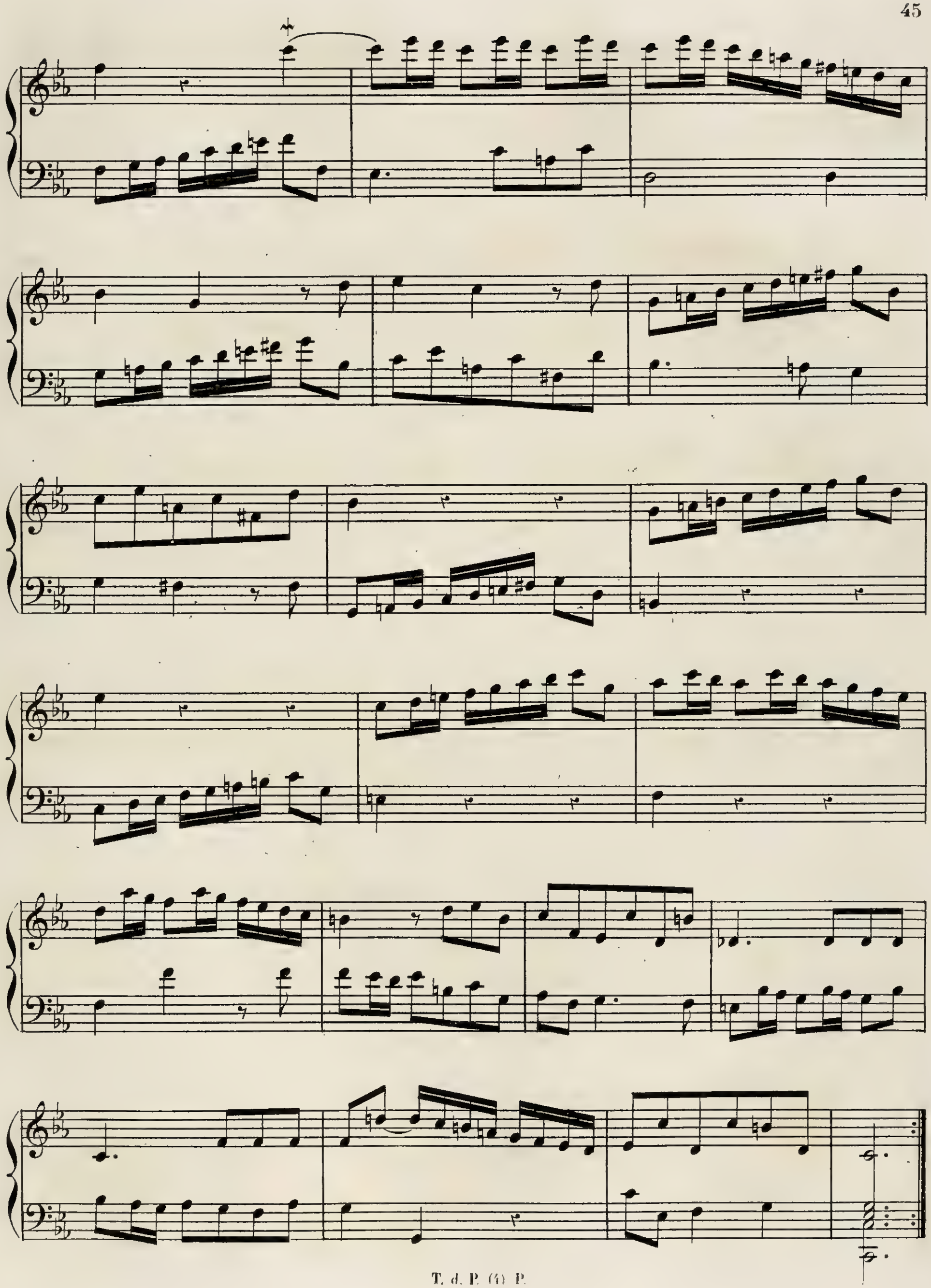
Gavotte.

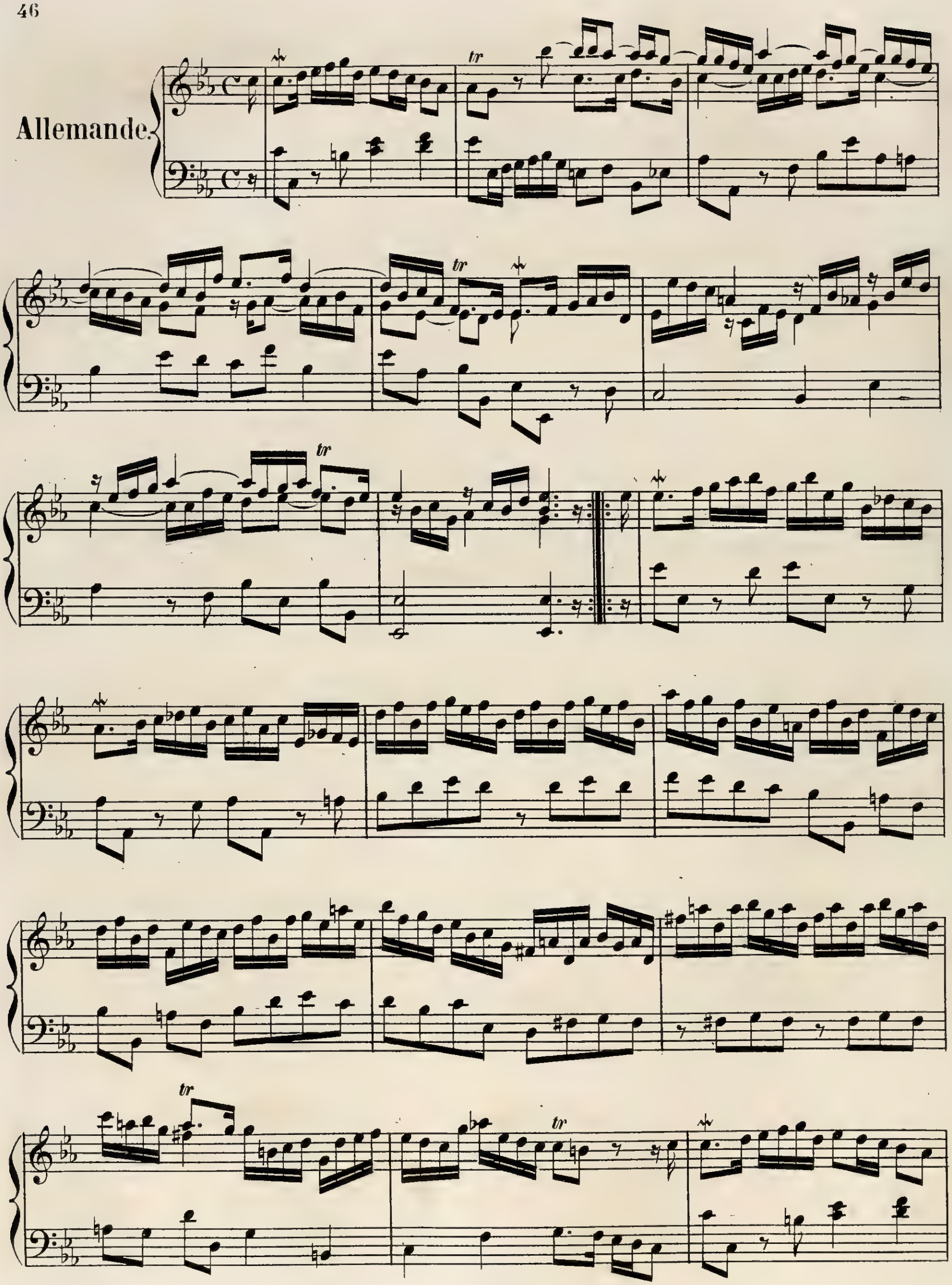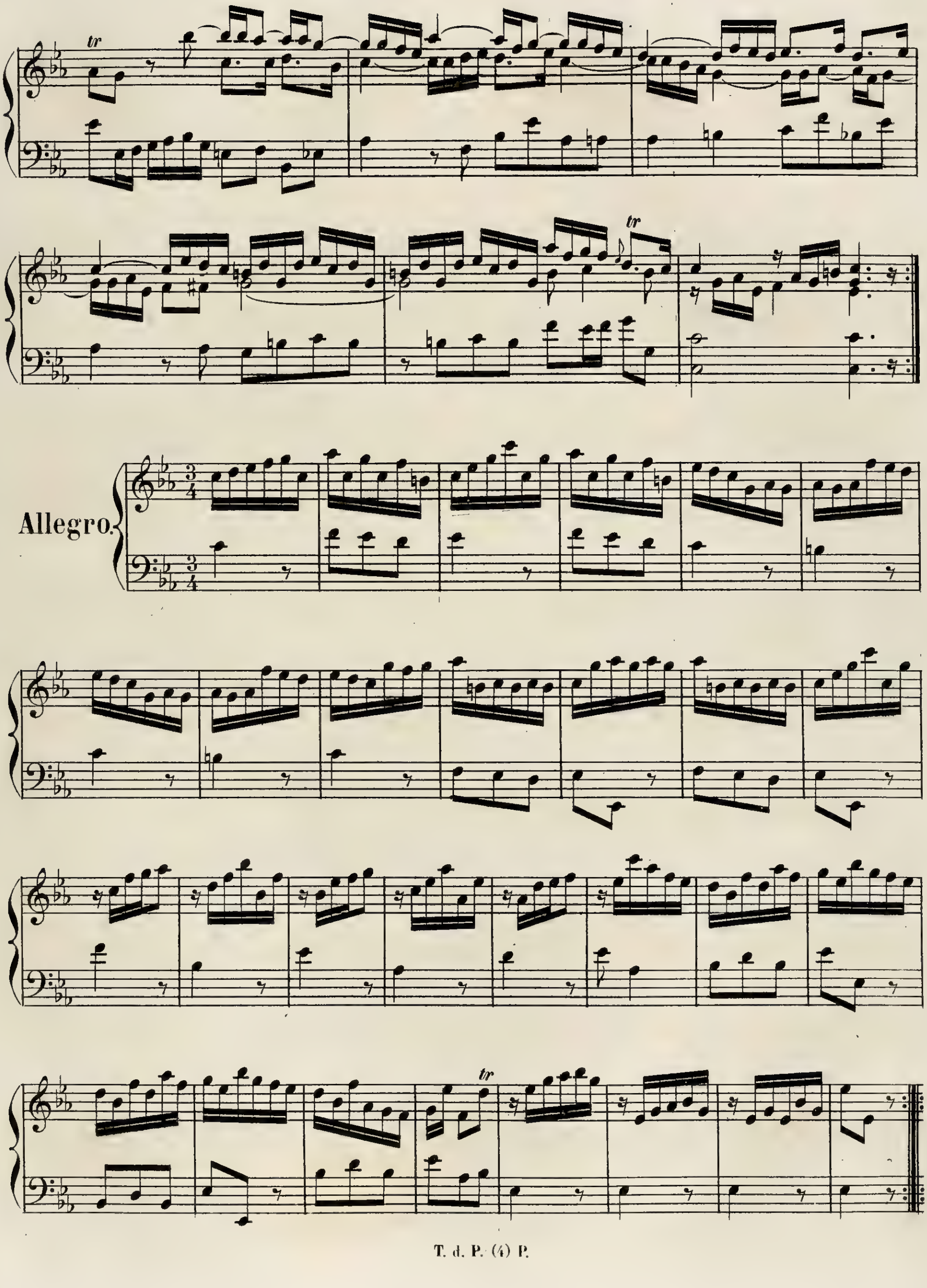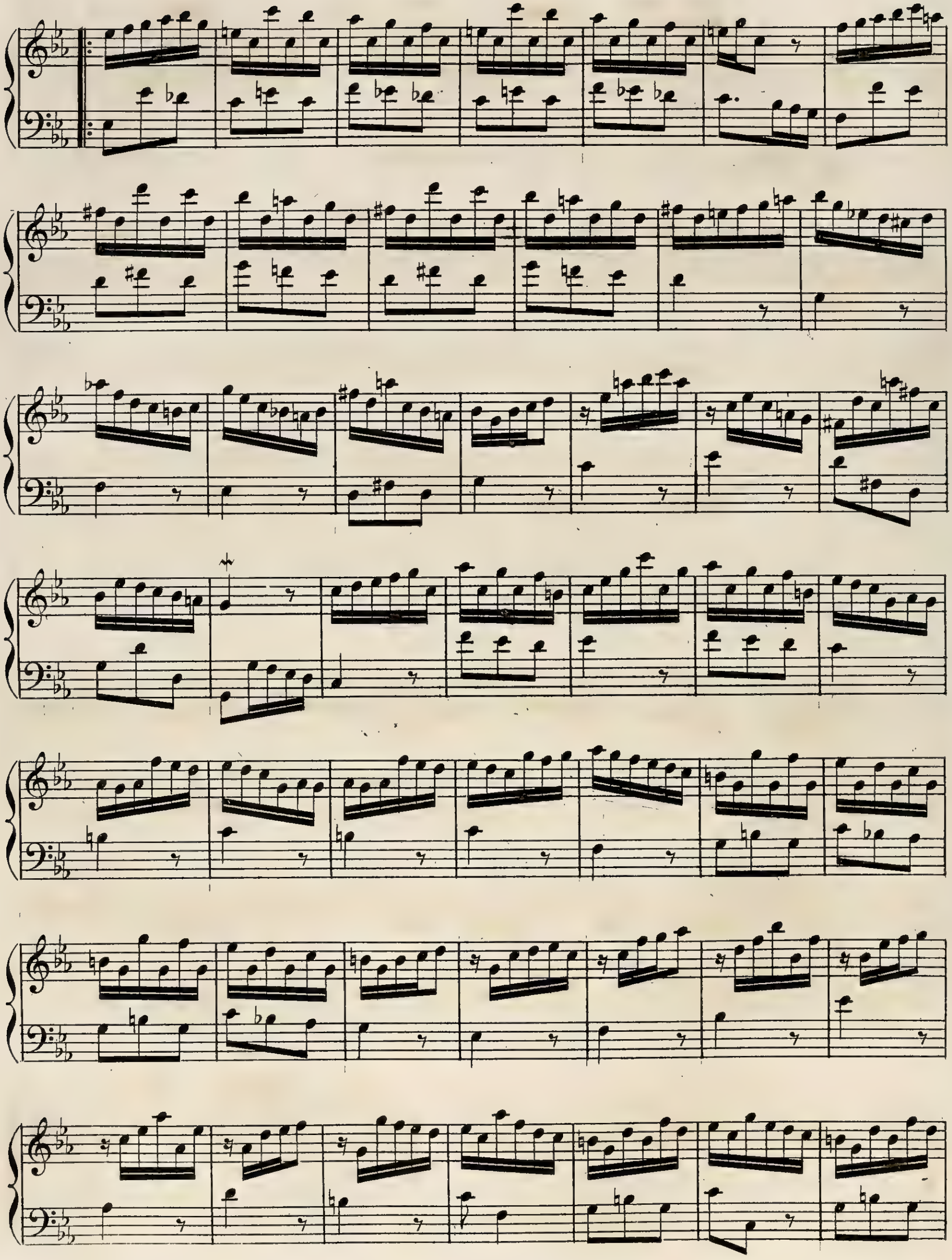




VII

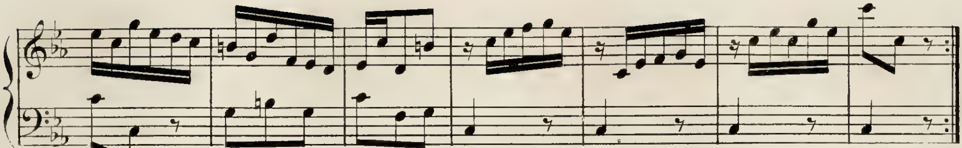





Allemande.

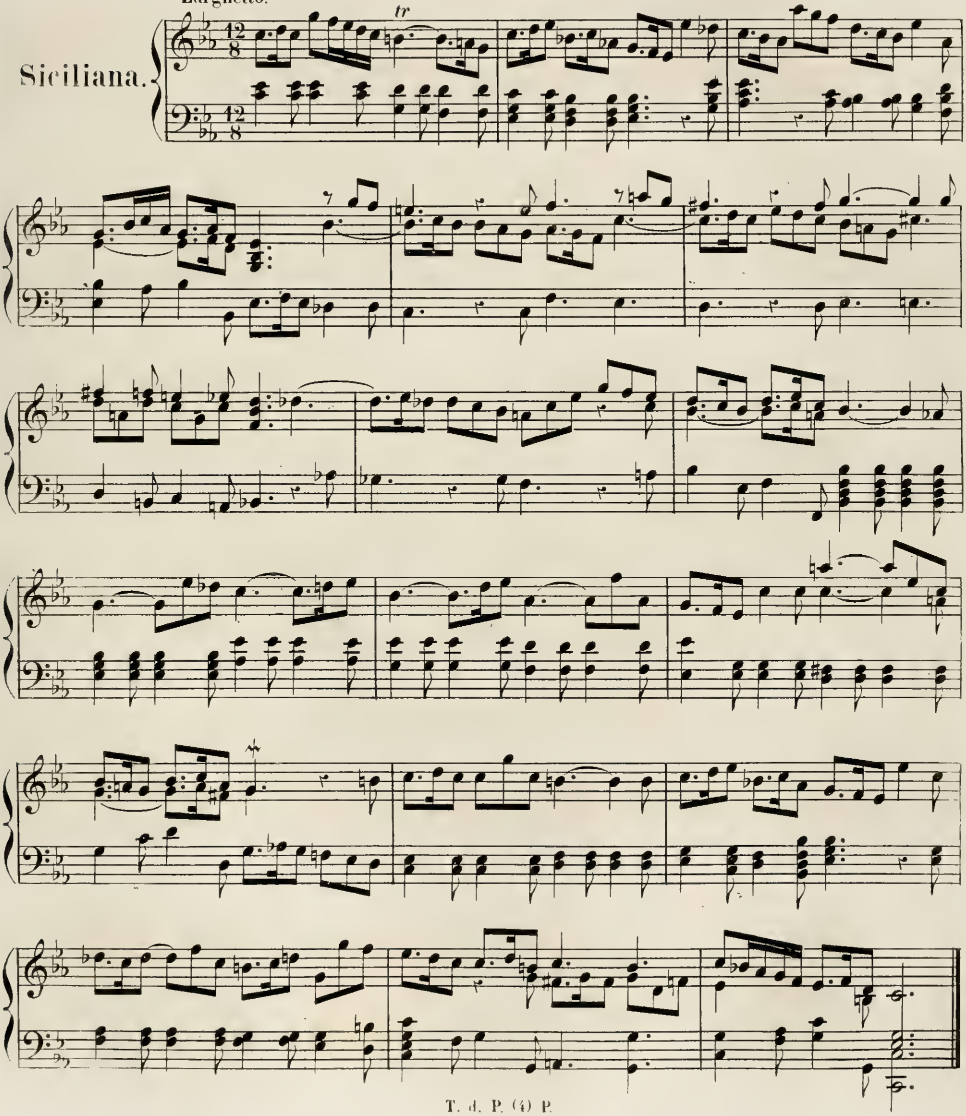

tr
tr
Allegro.
tr
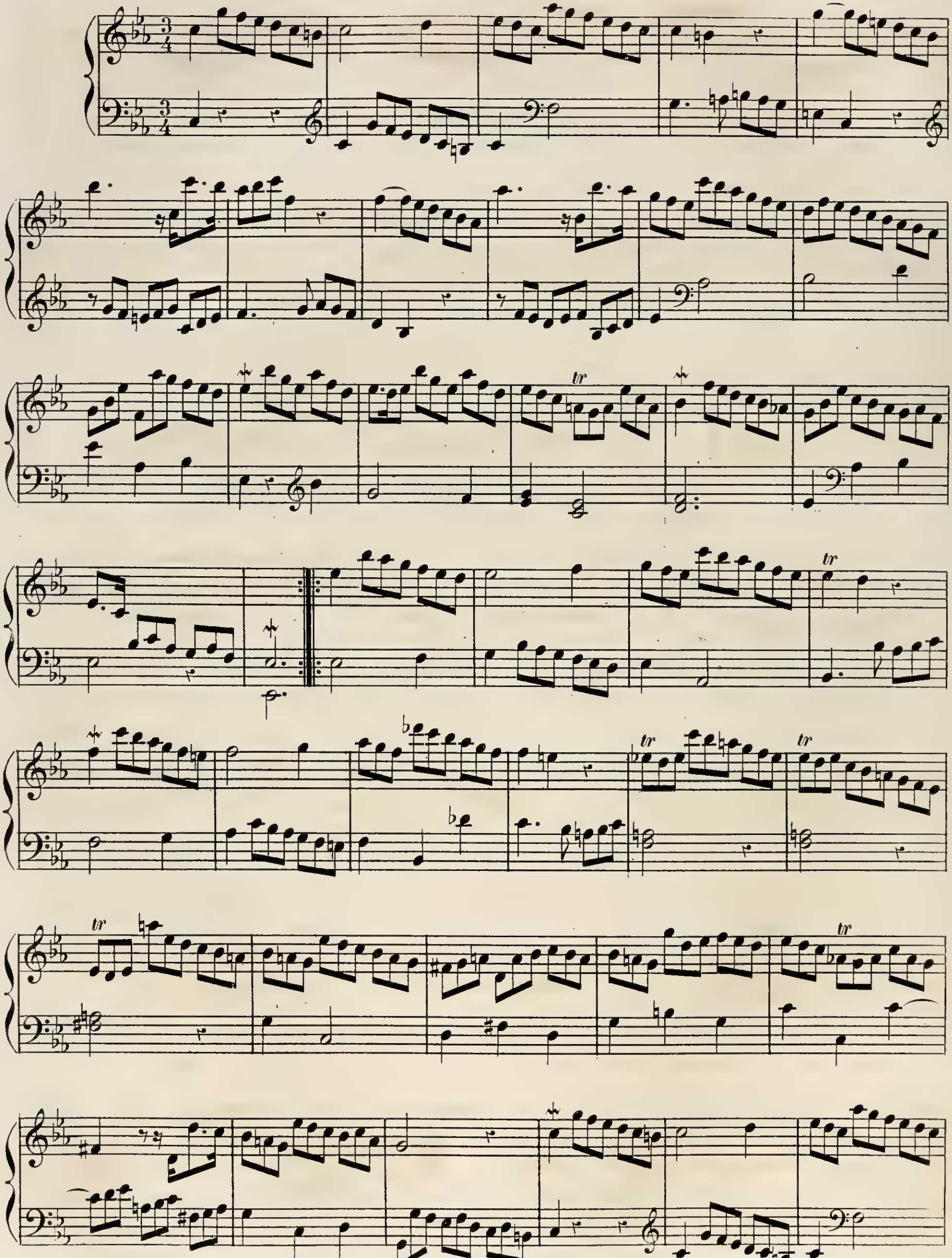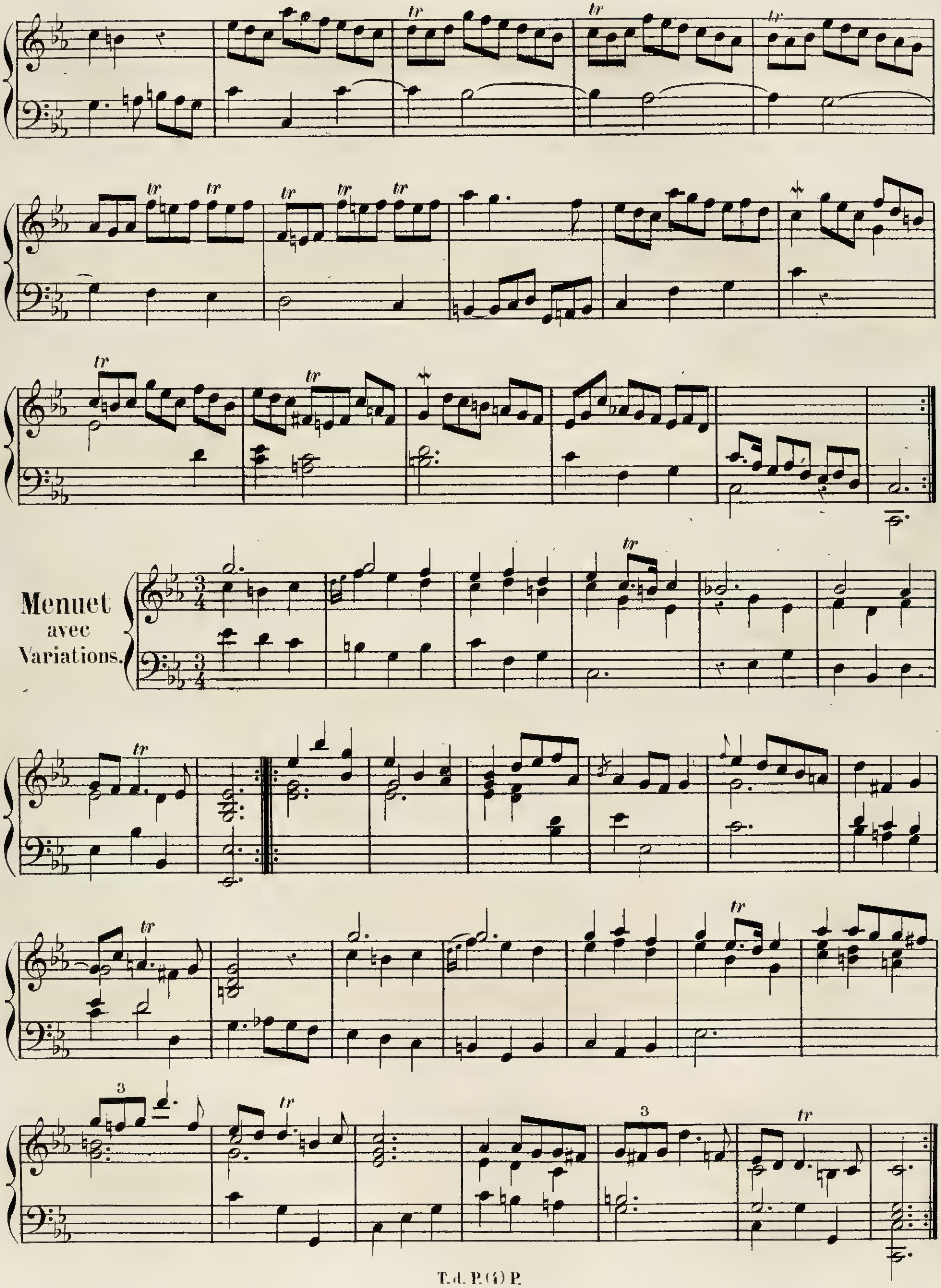




Siciliana.
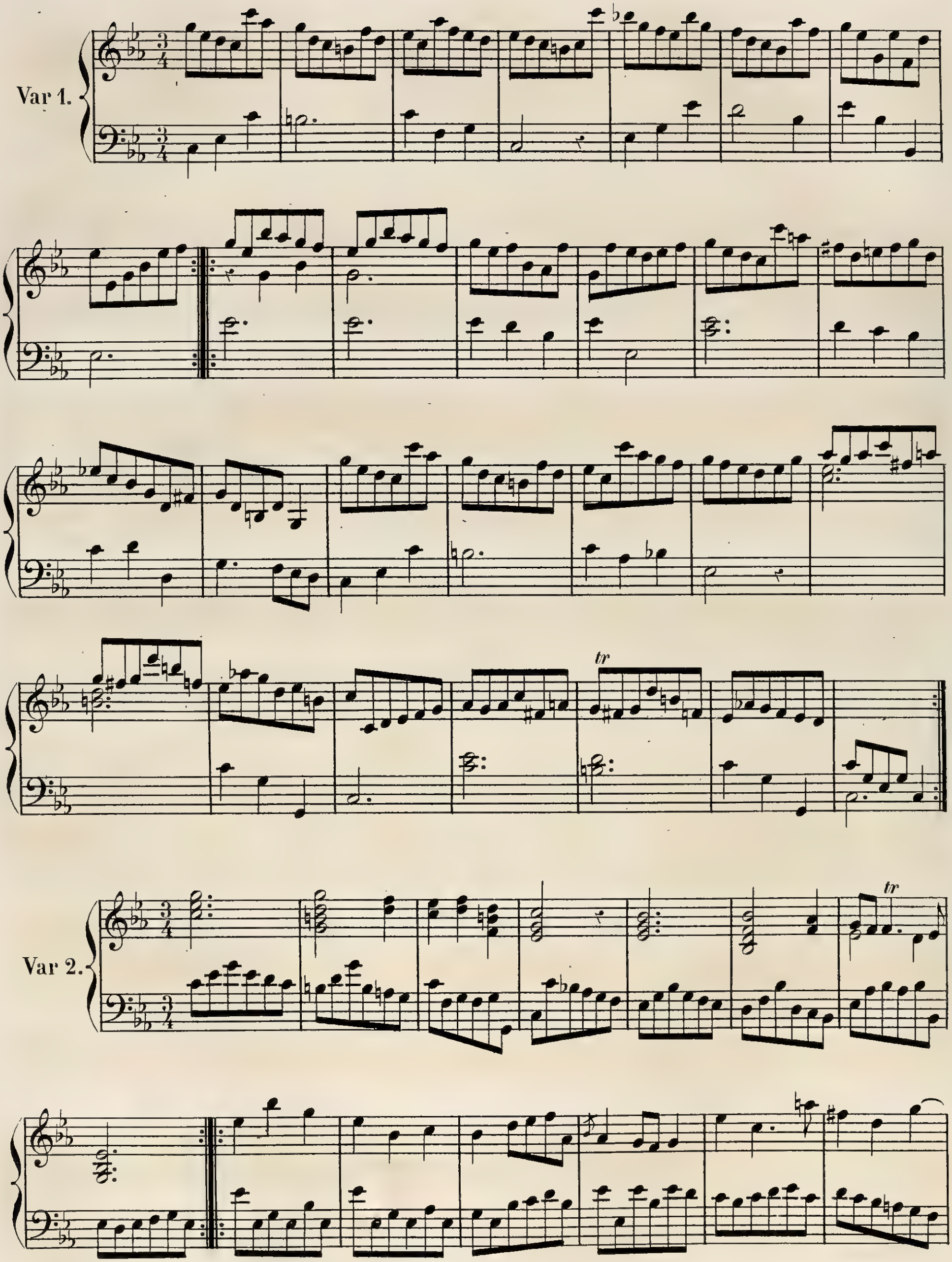
Larghetto.
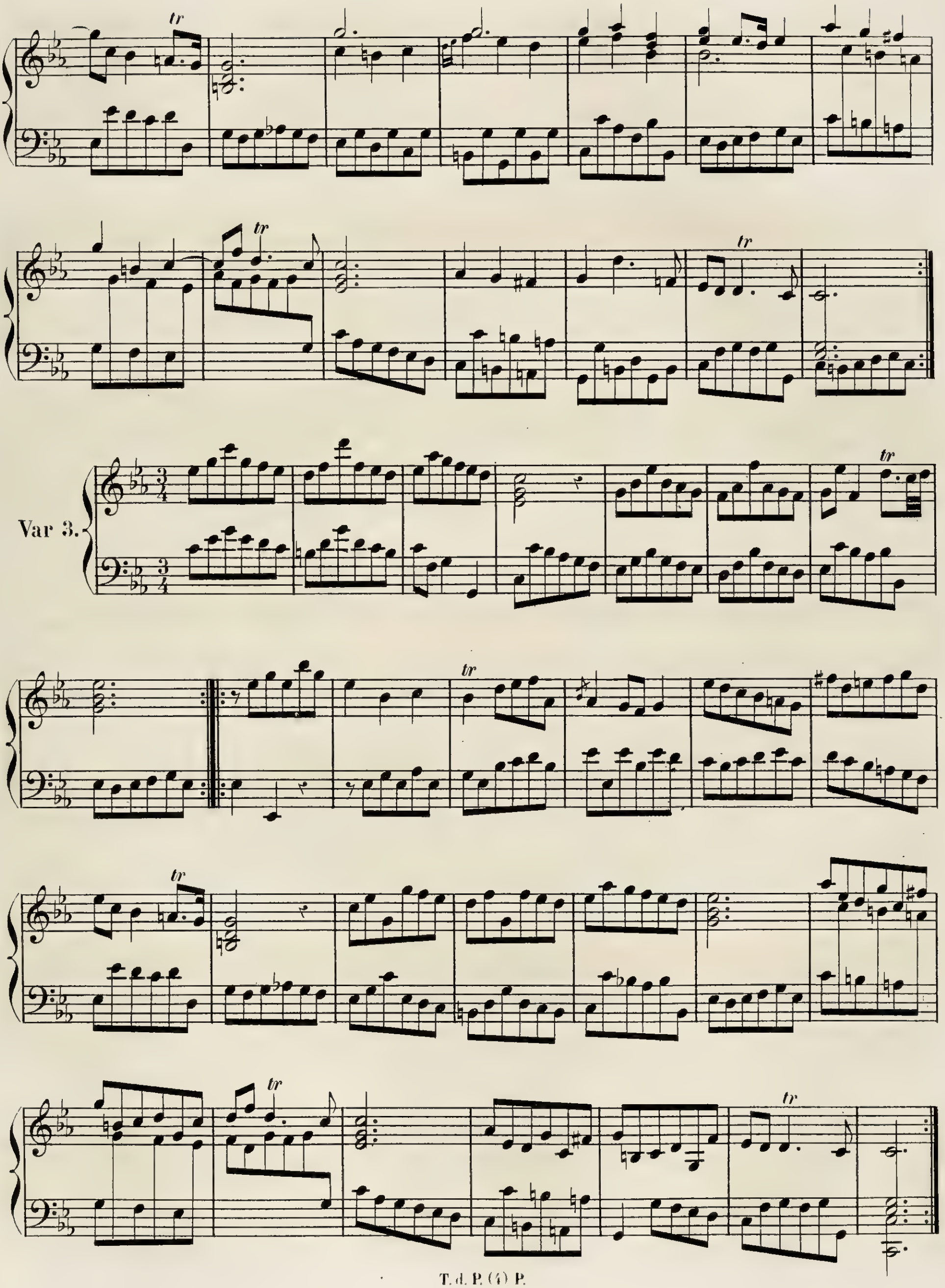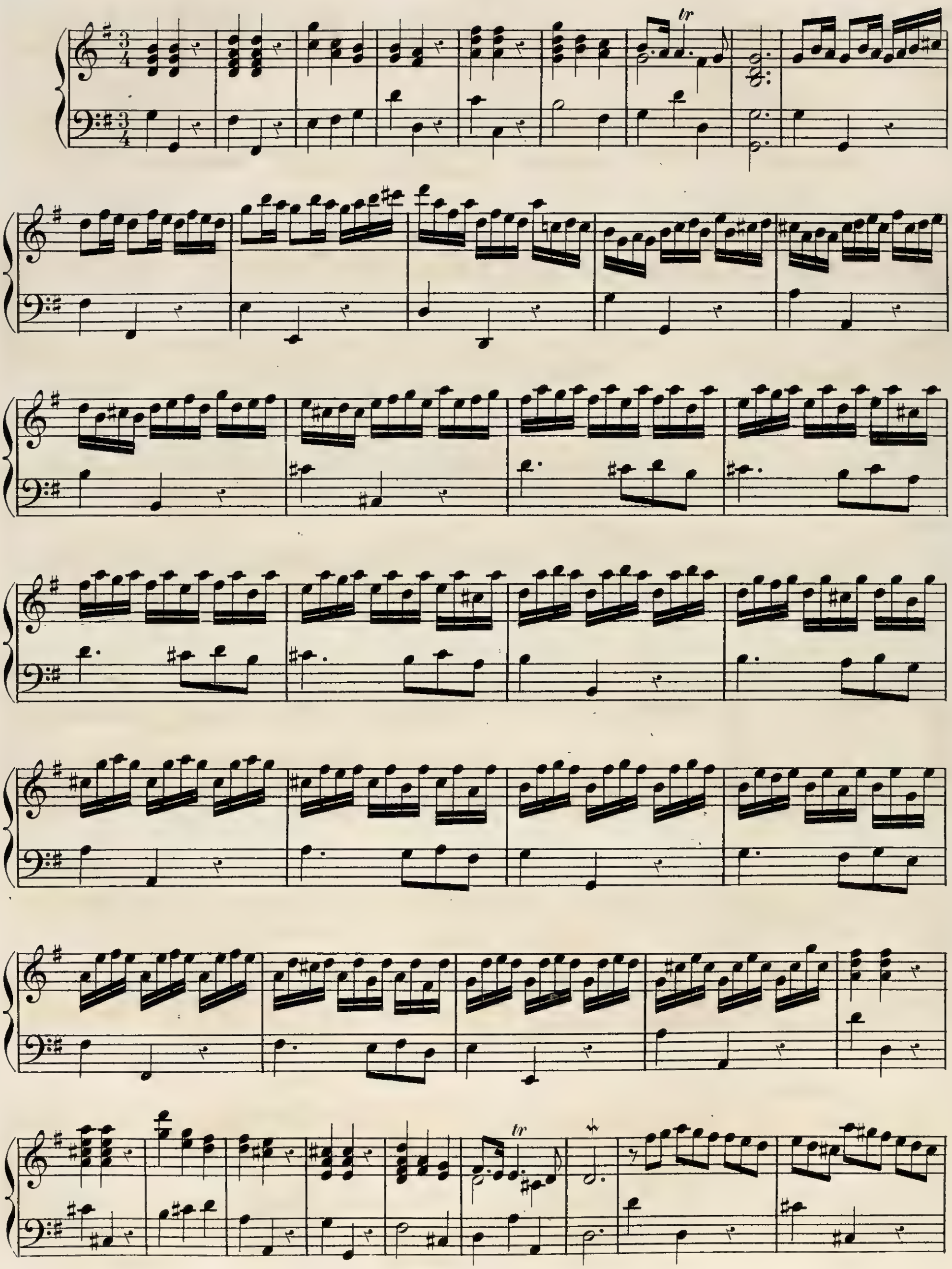




Menuet avec Variations.
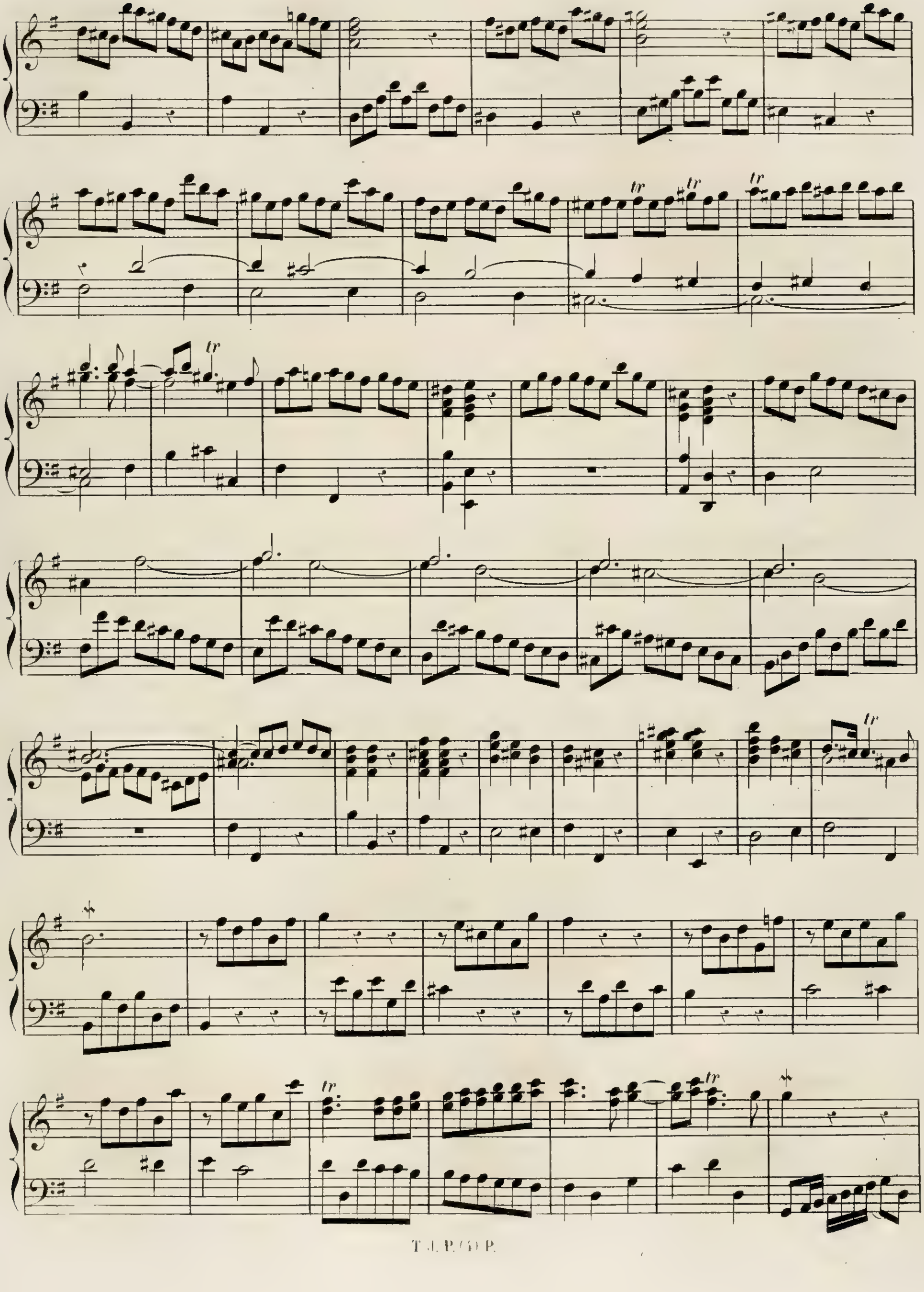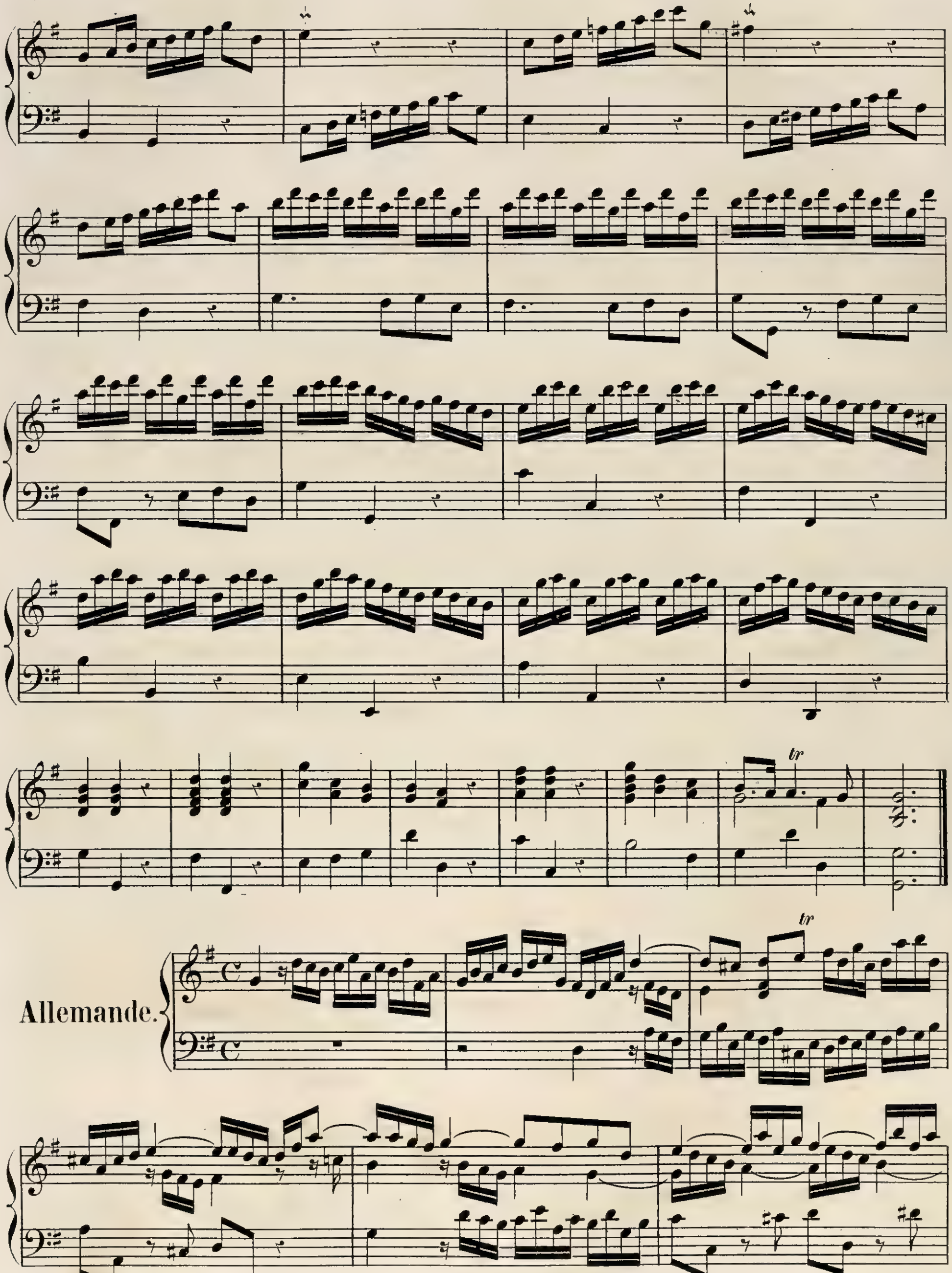



Var 1.
tr
Var 2.
tr
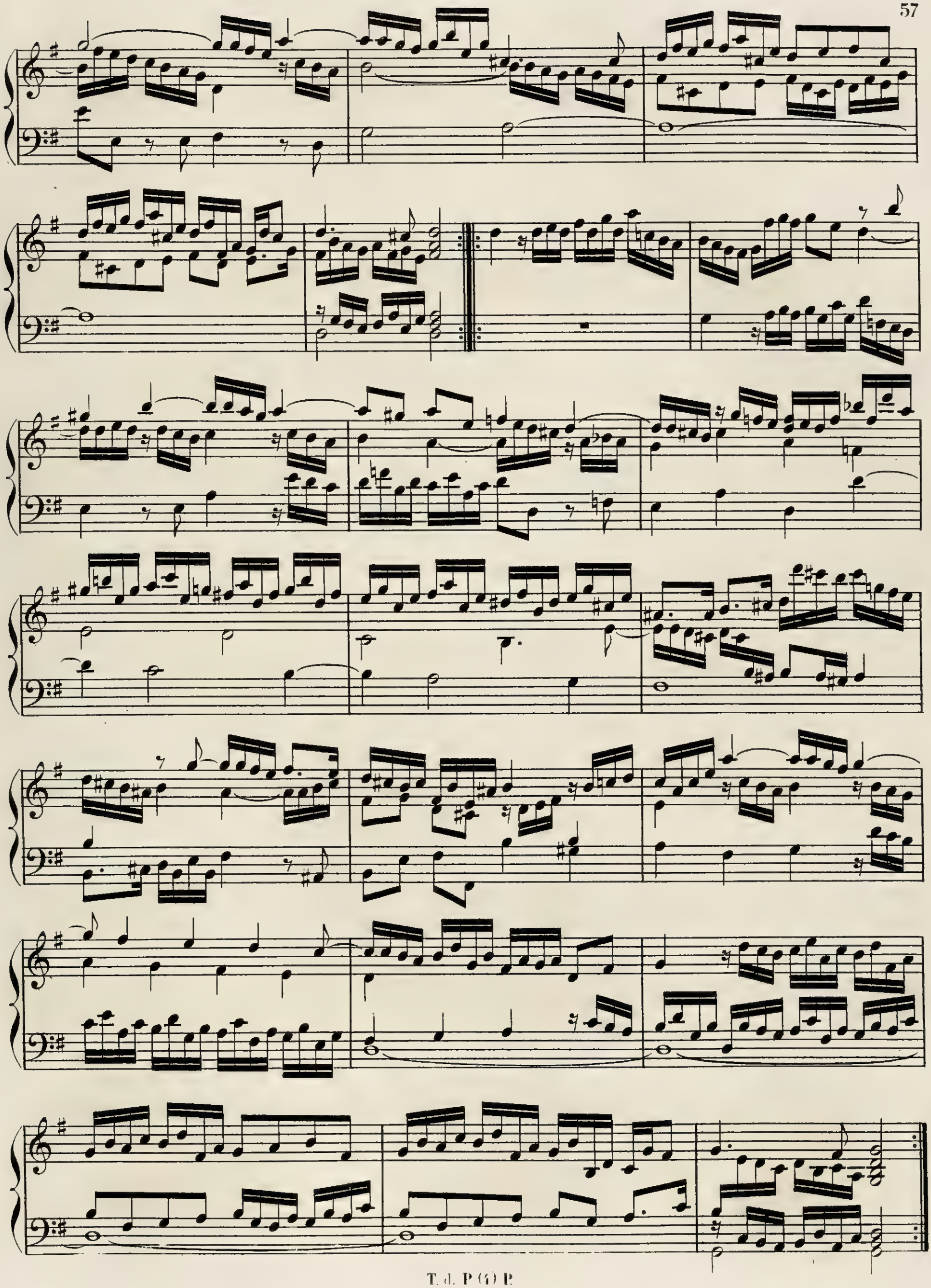

tr
Var 3.
tr

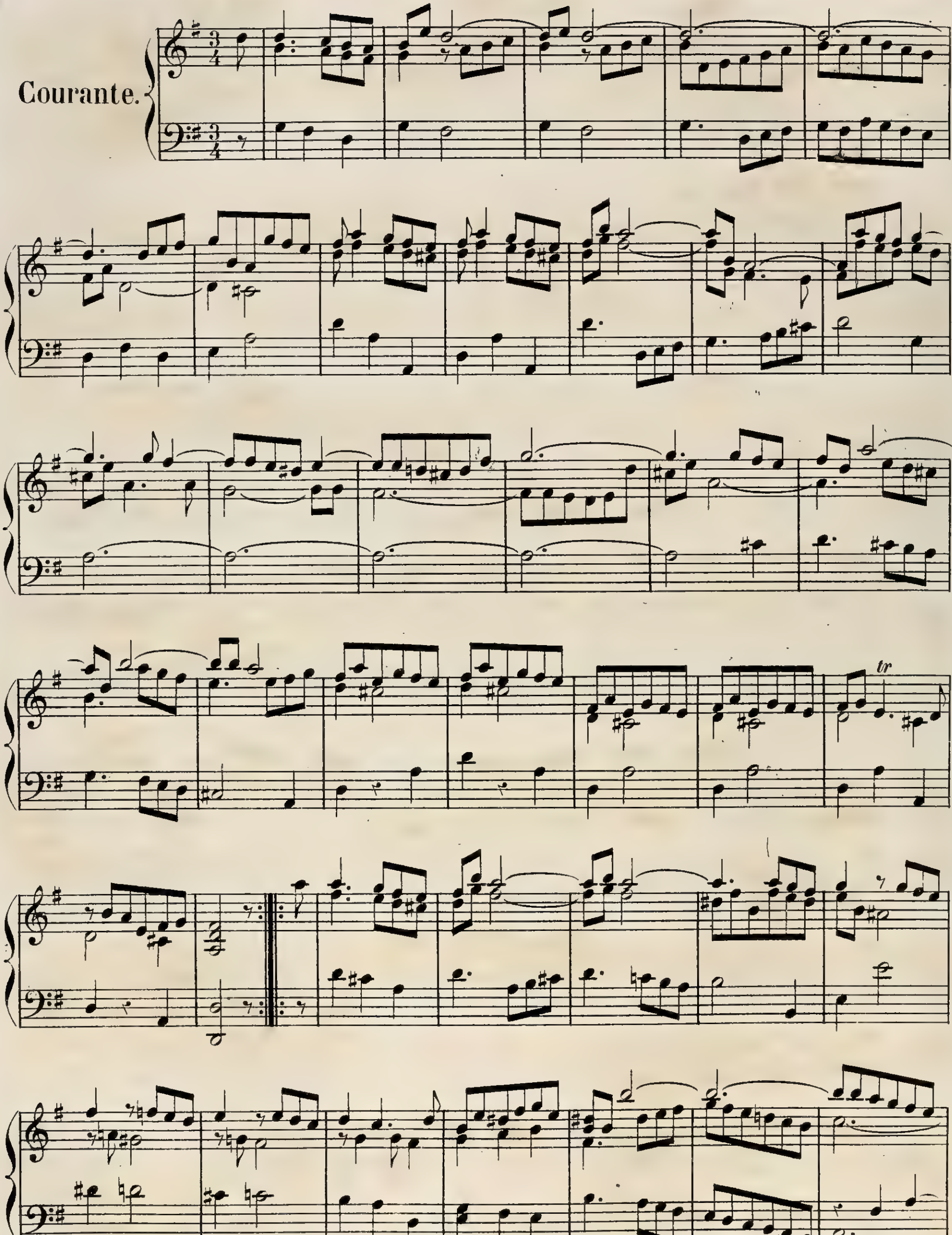
VIII
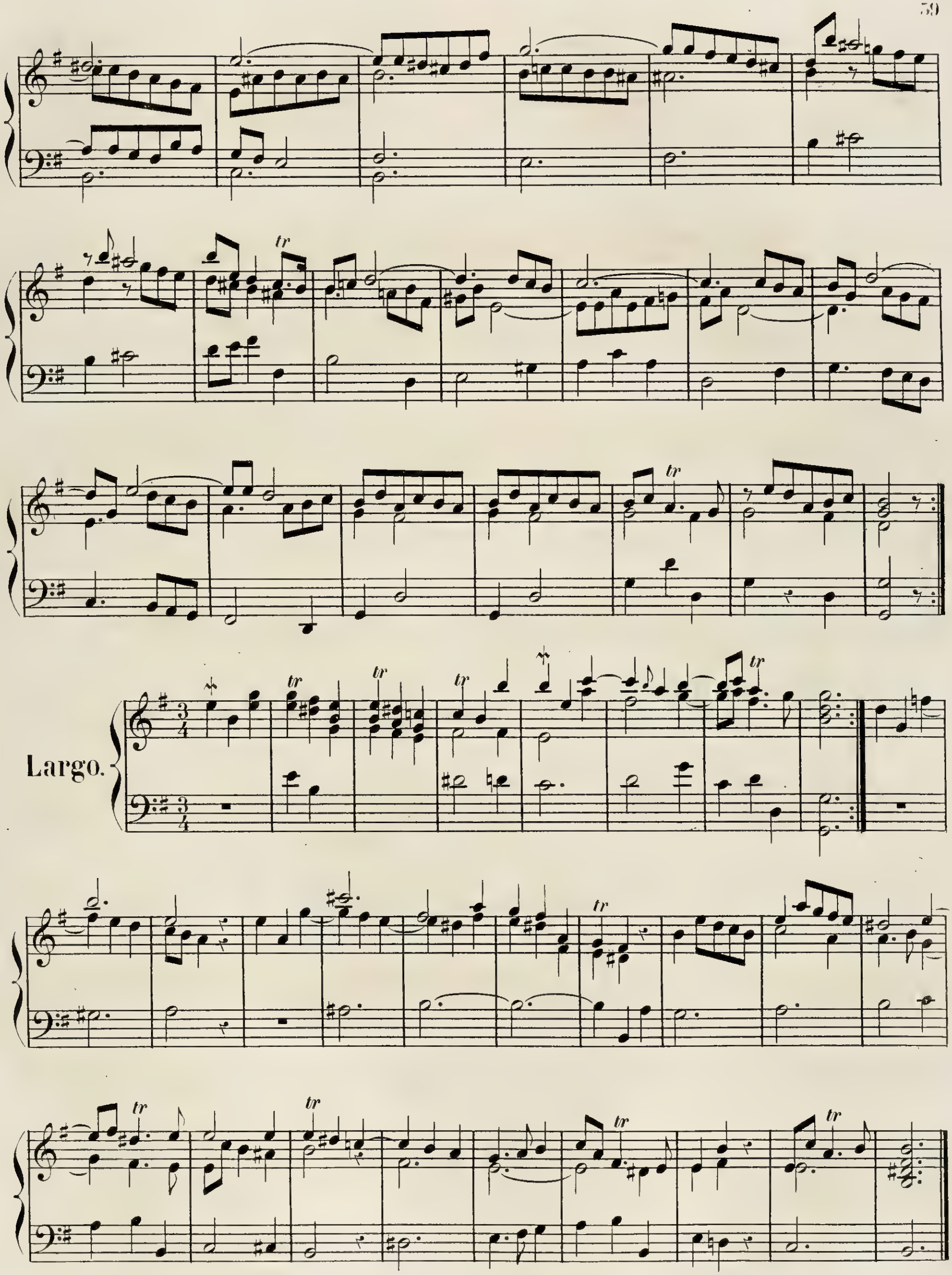


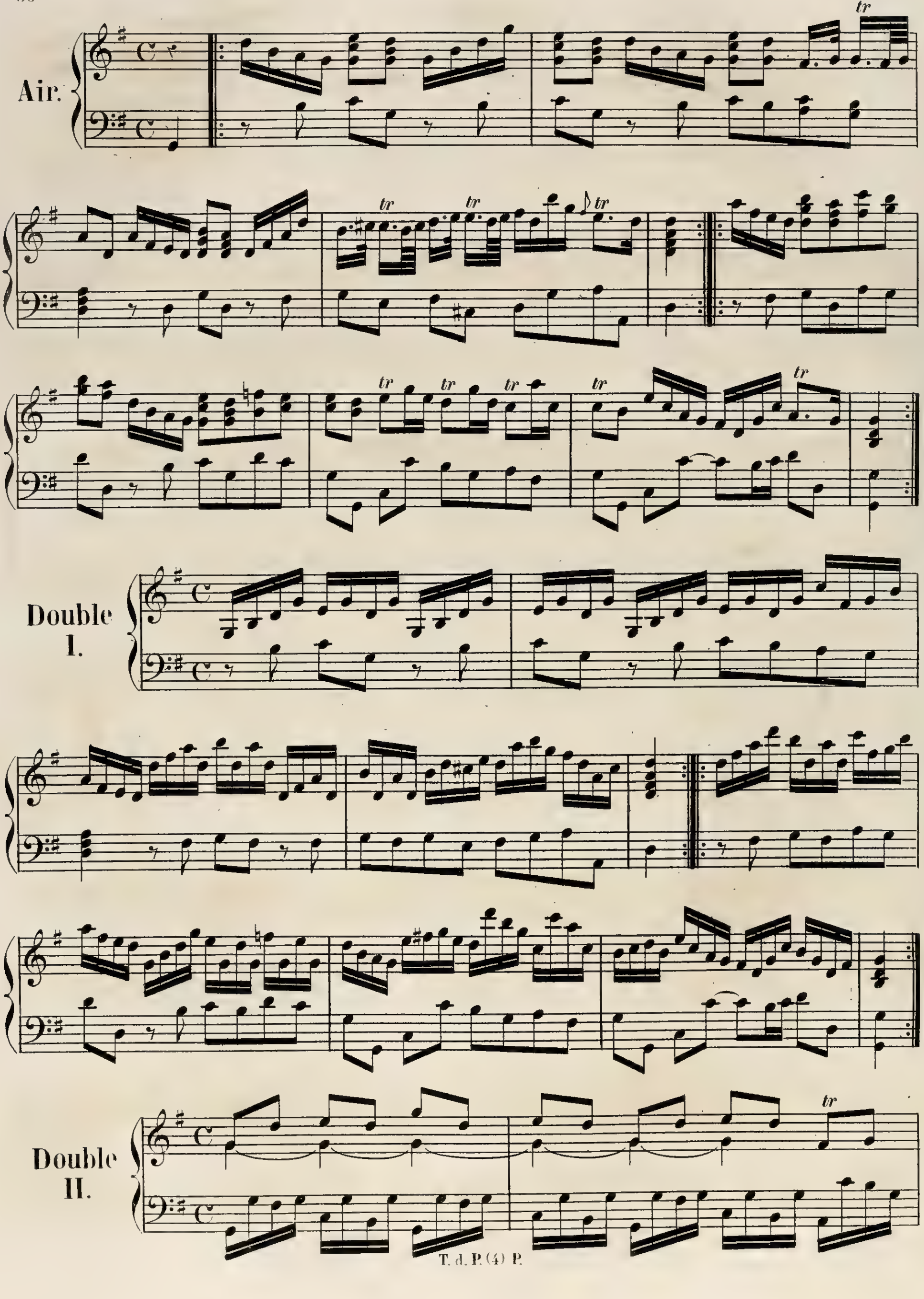

tr
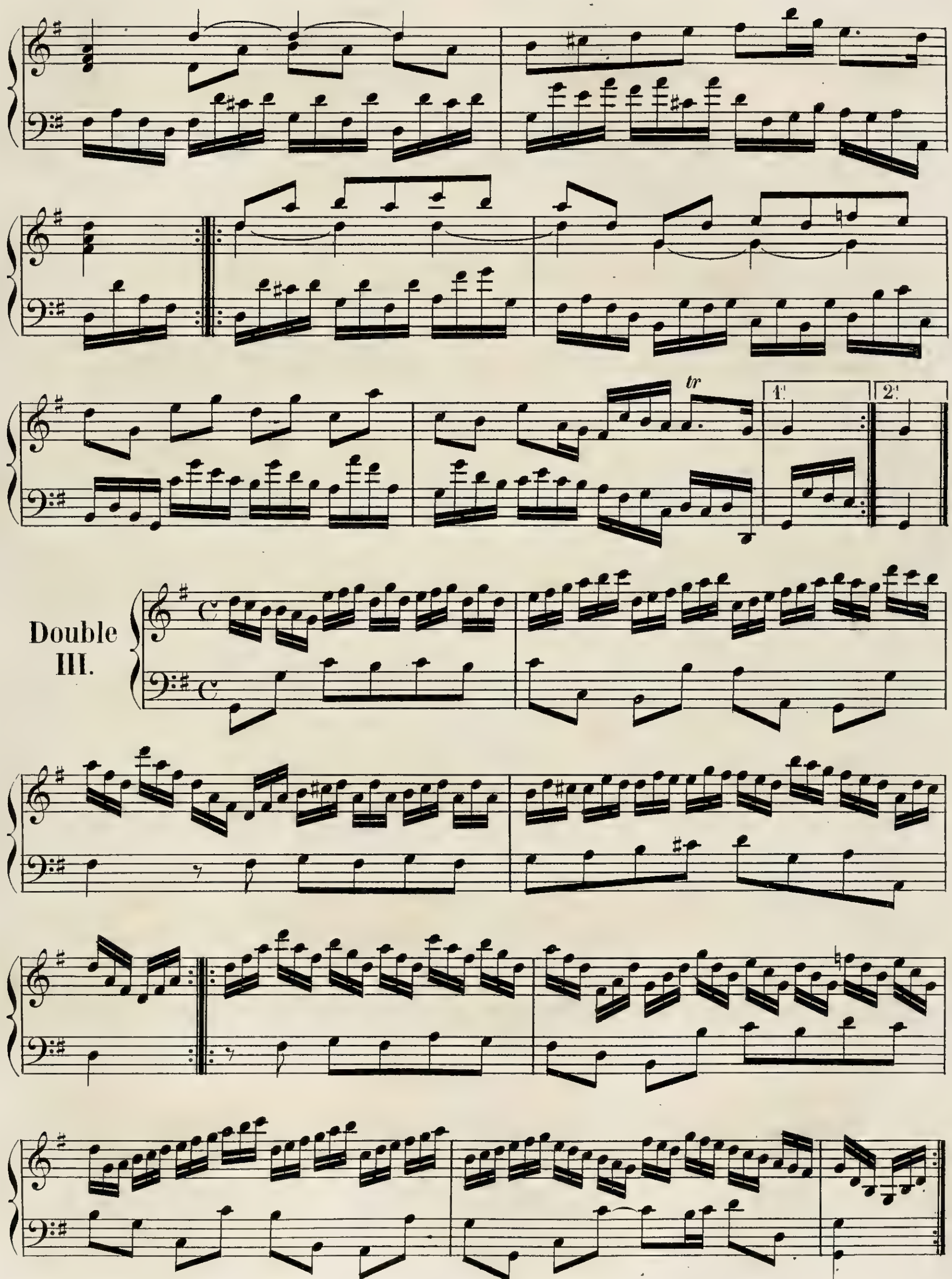

Allemande.
tr

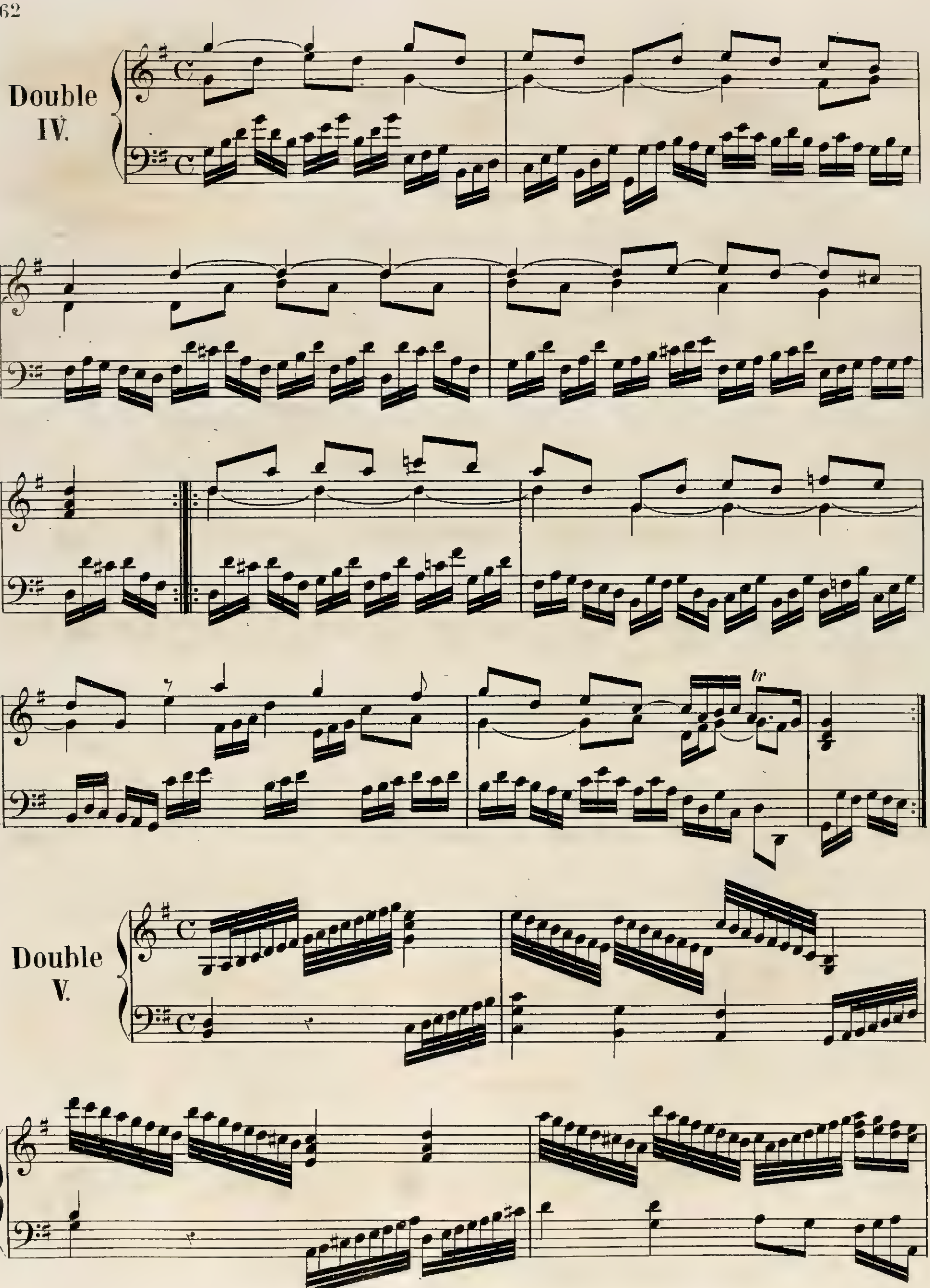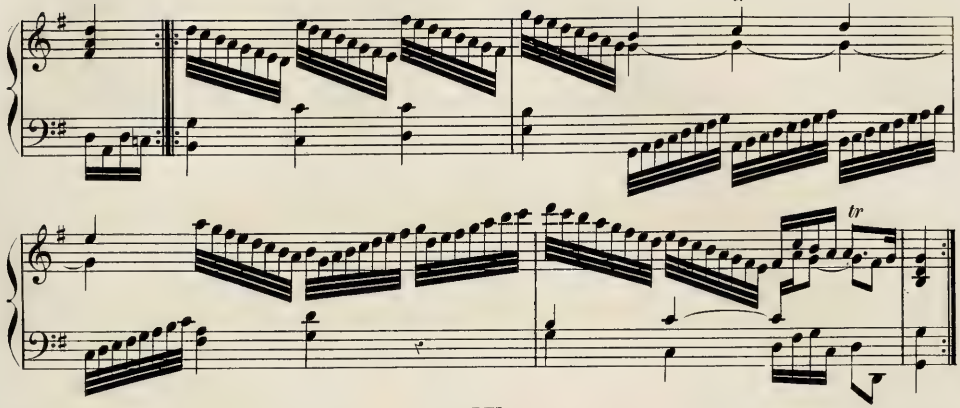



Courante.
tr


Largo.
tr

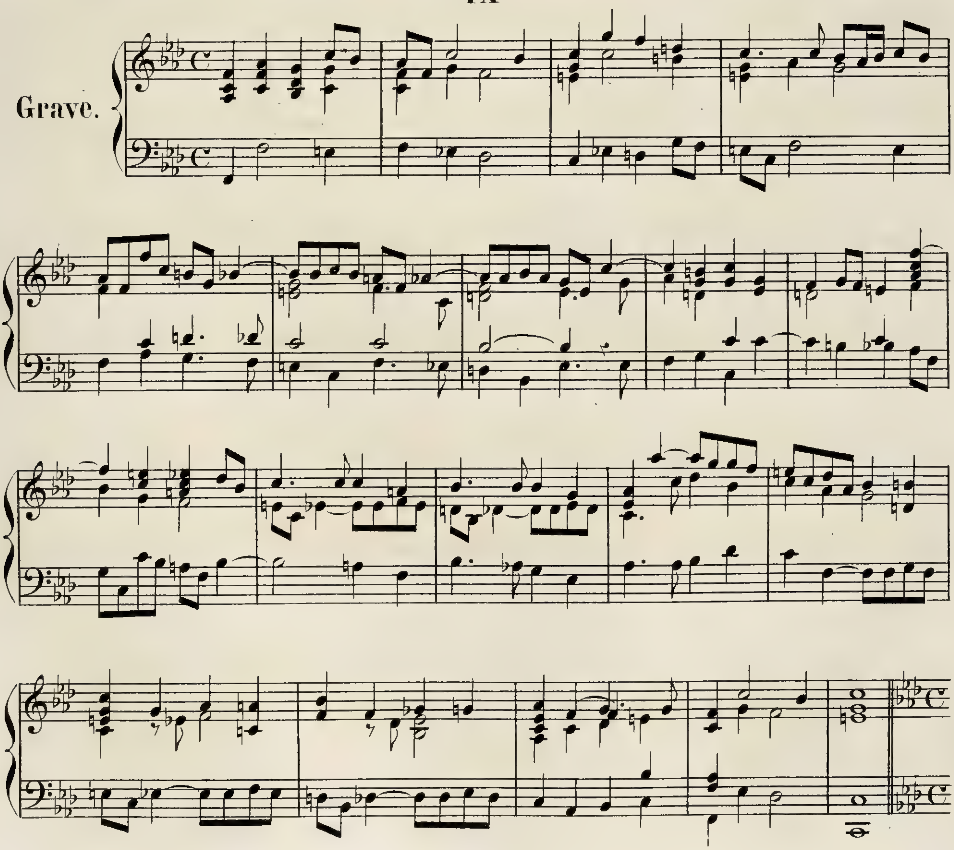

Air.
tr
Double I.
Double II.

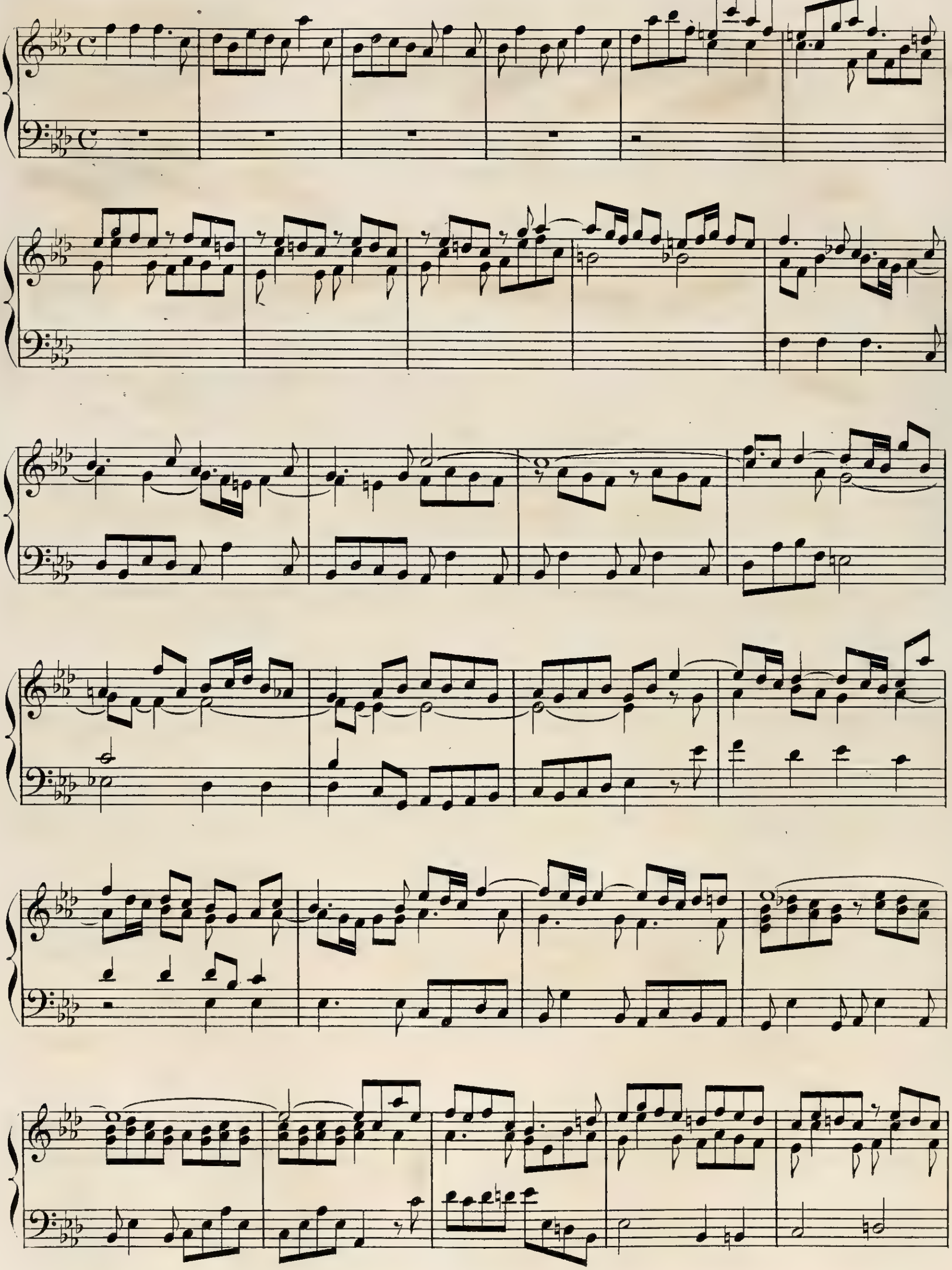

tr
1.
2.
Double III.

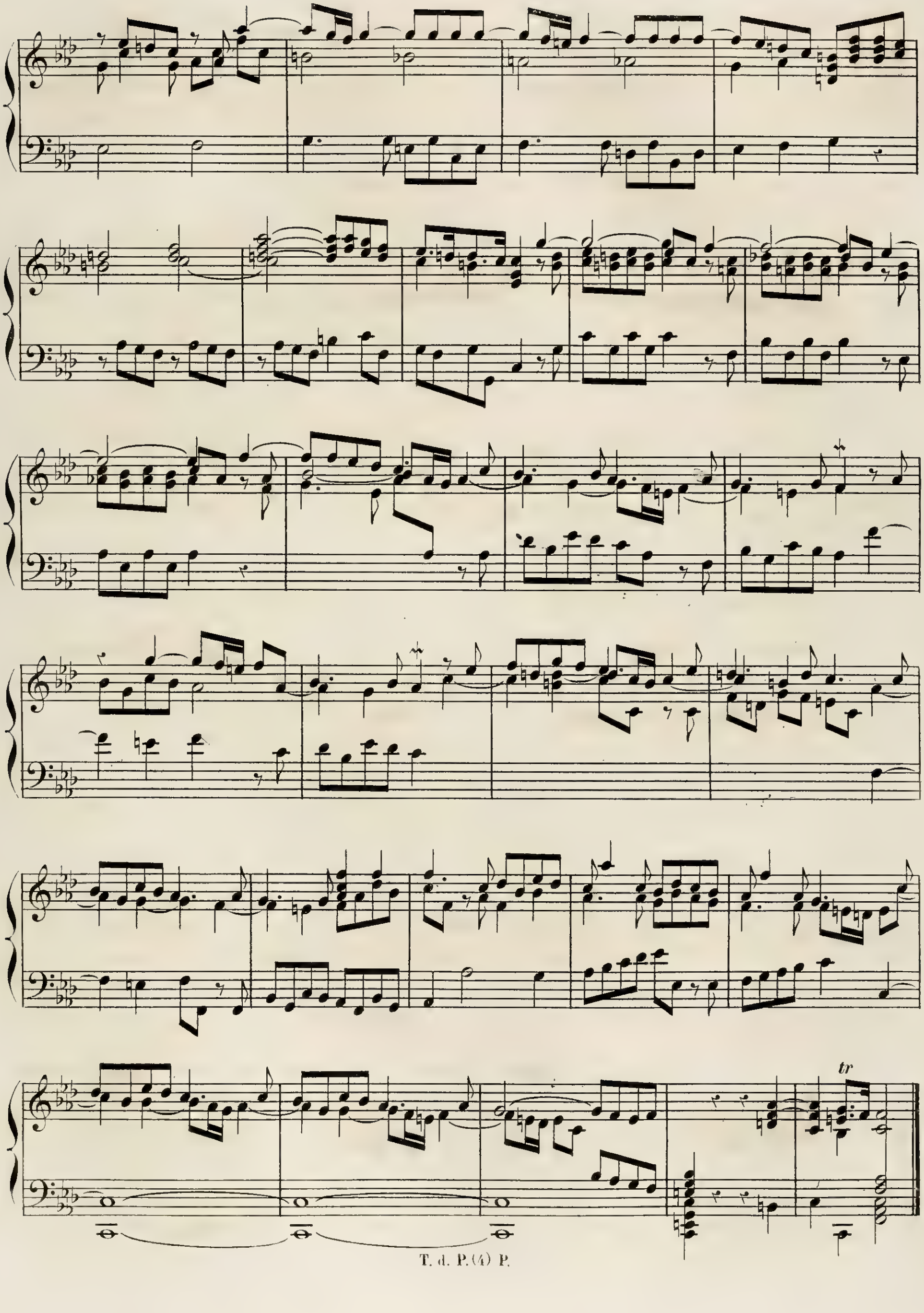

Double IV.
tr
Double V.



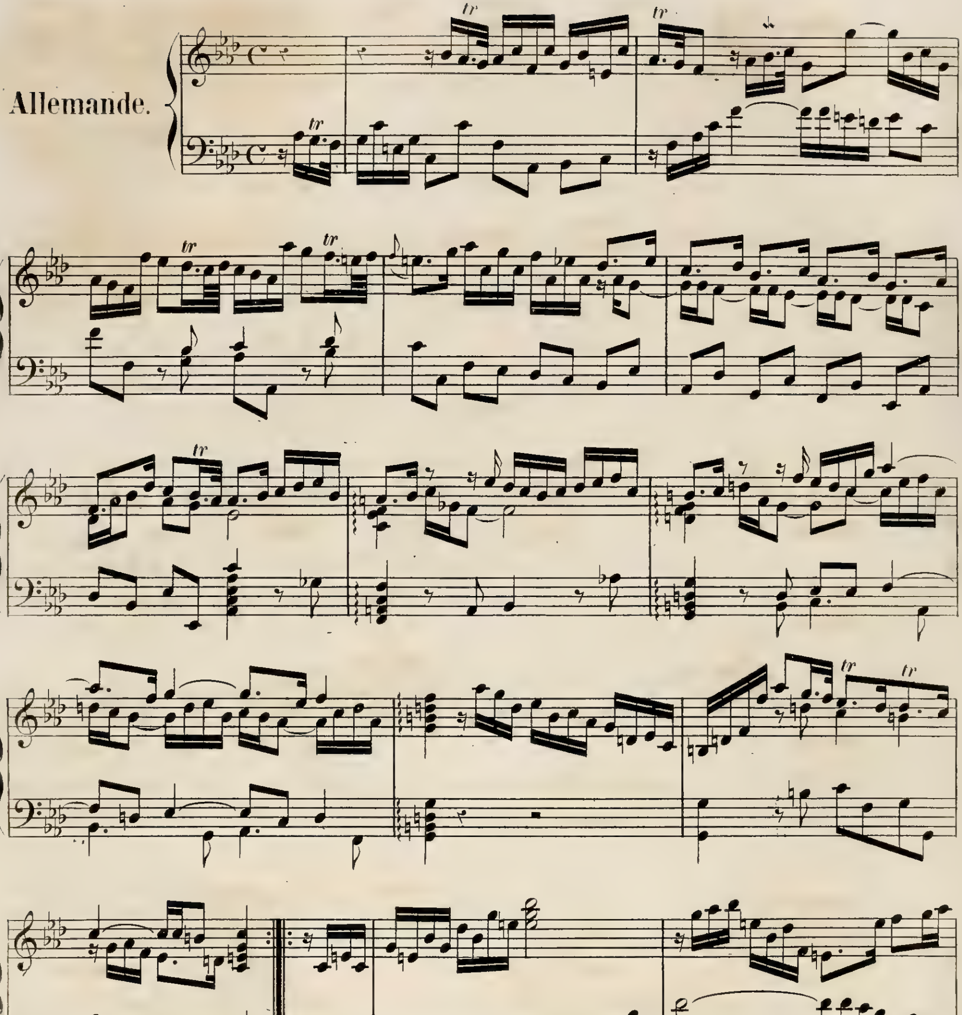
IX
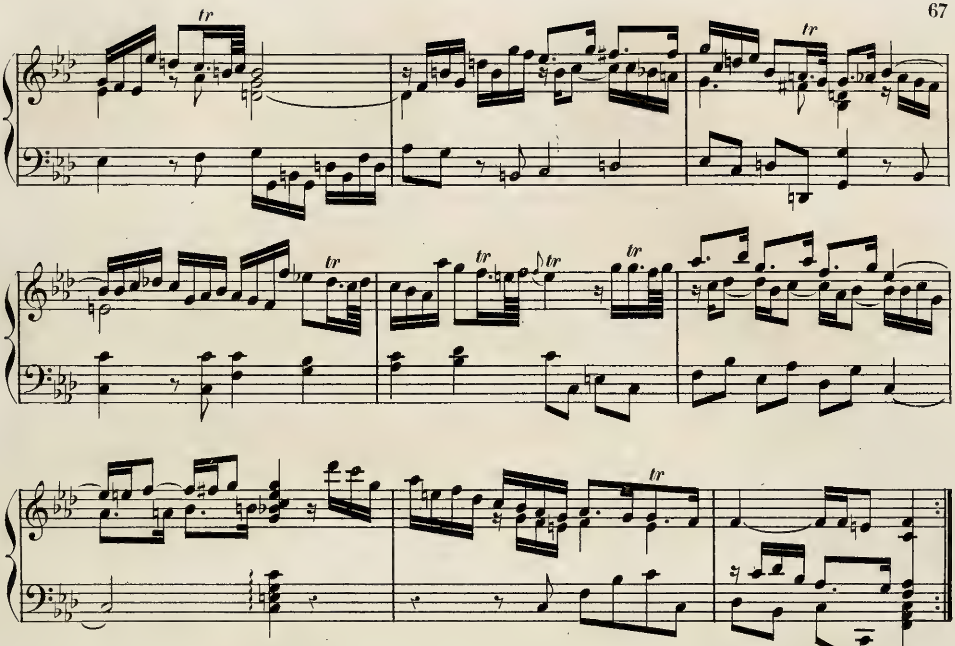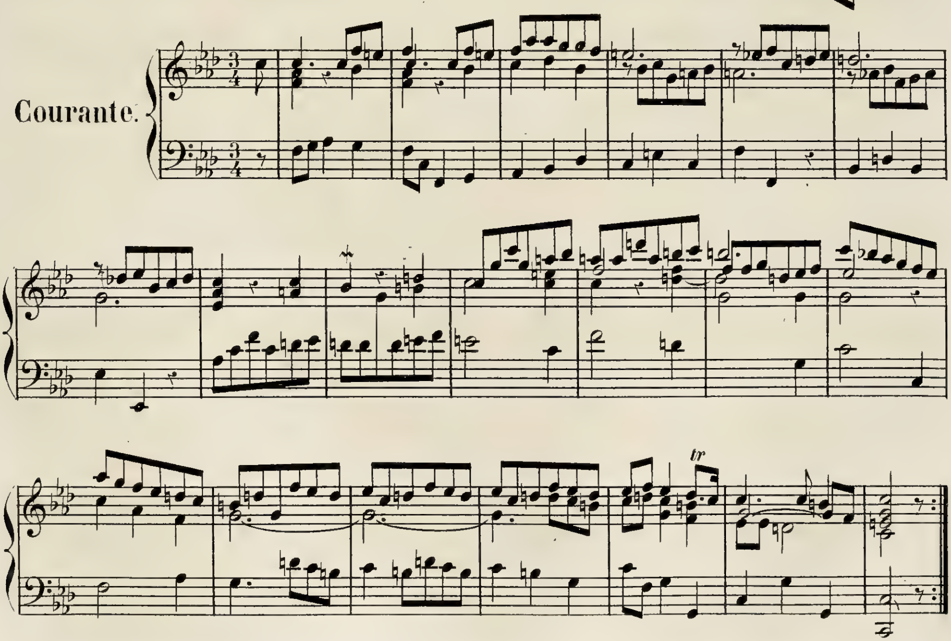





tr

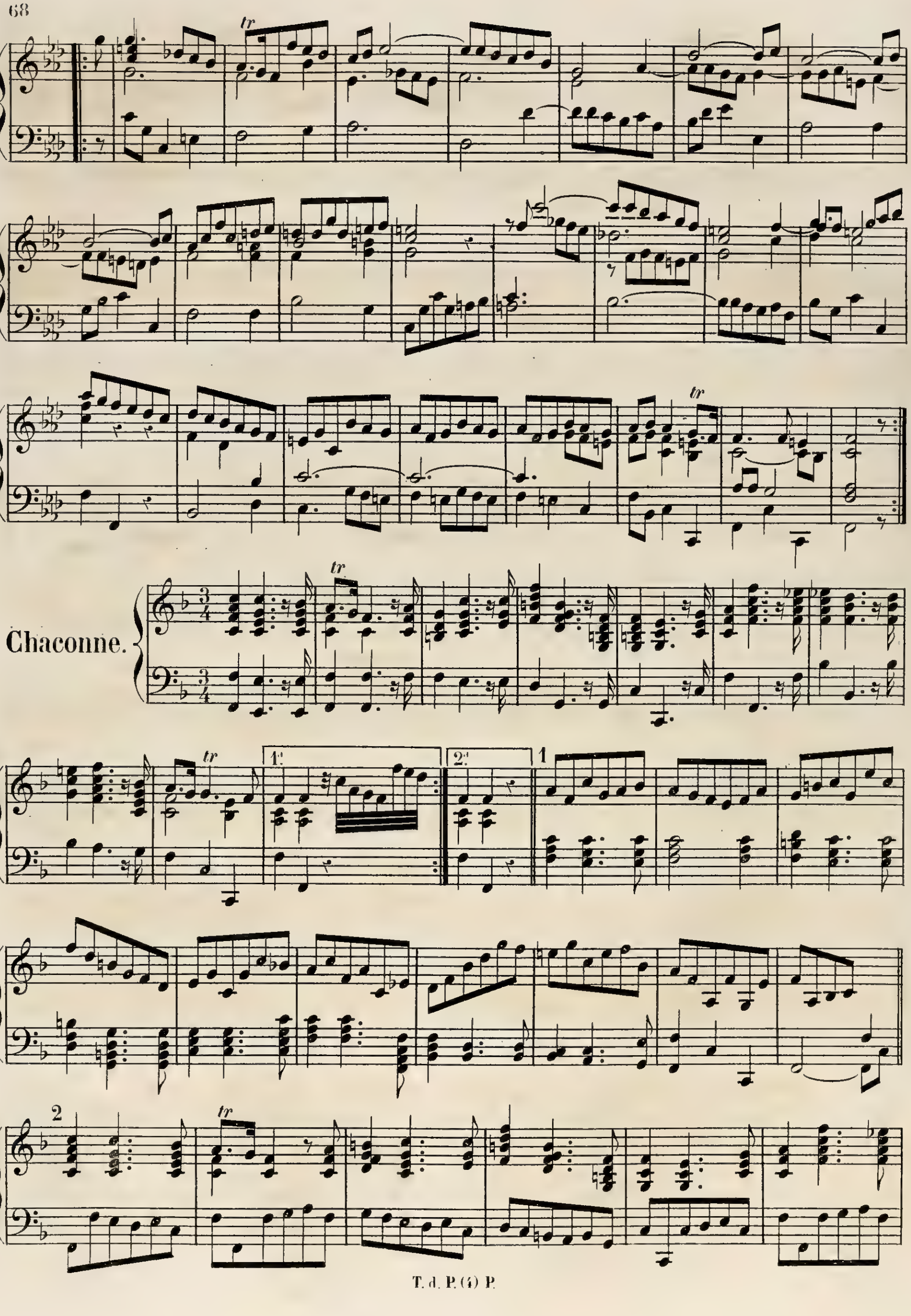
Allemande.
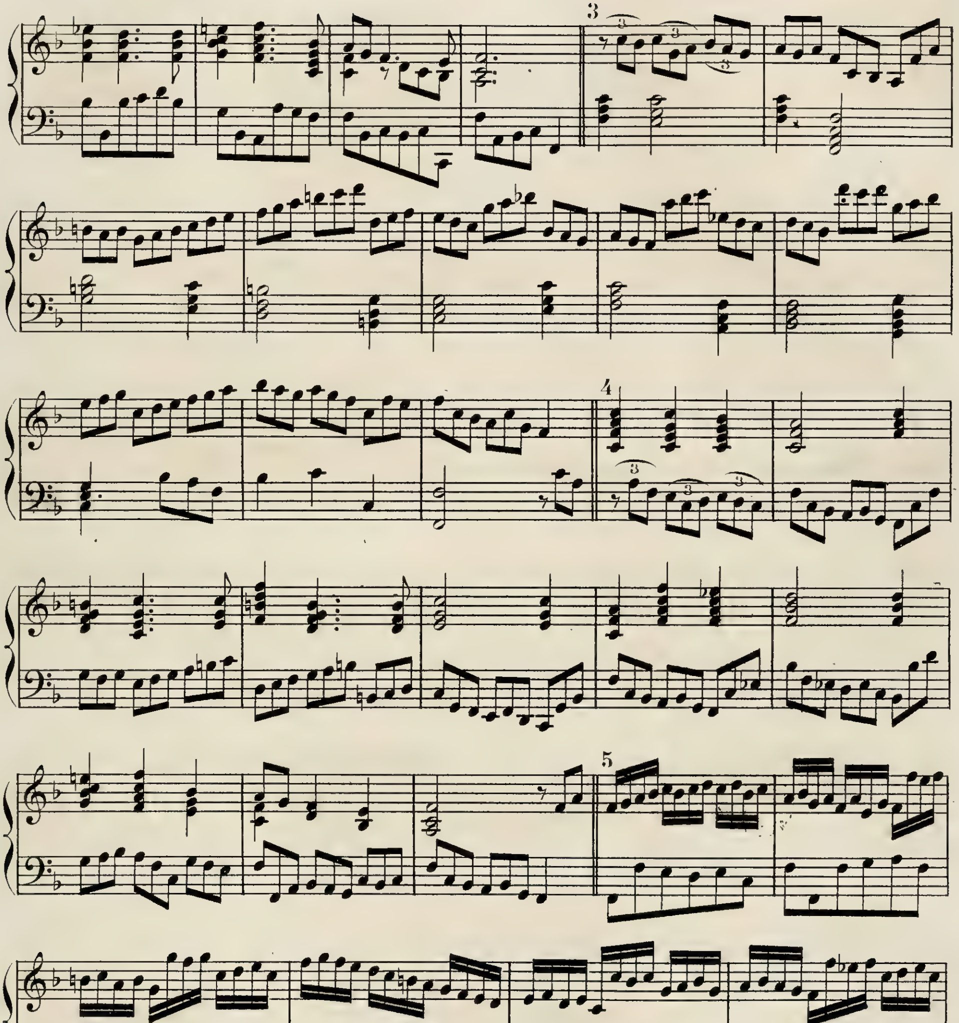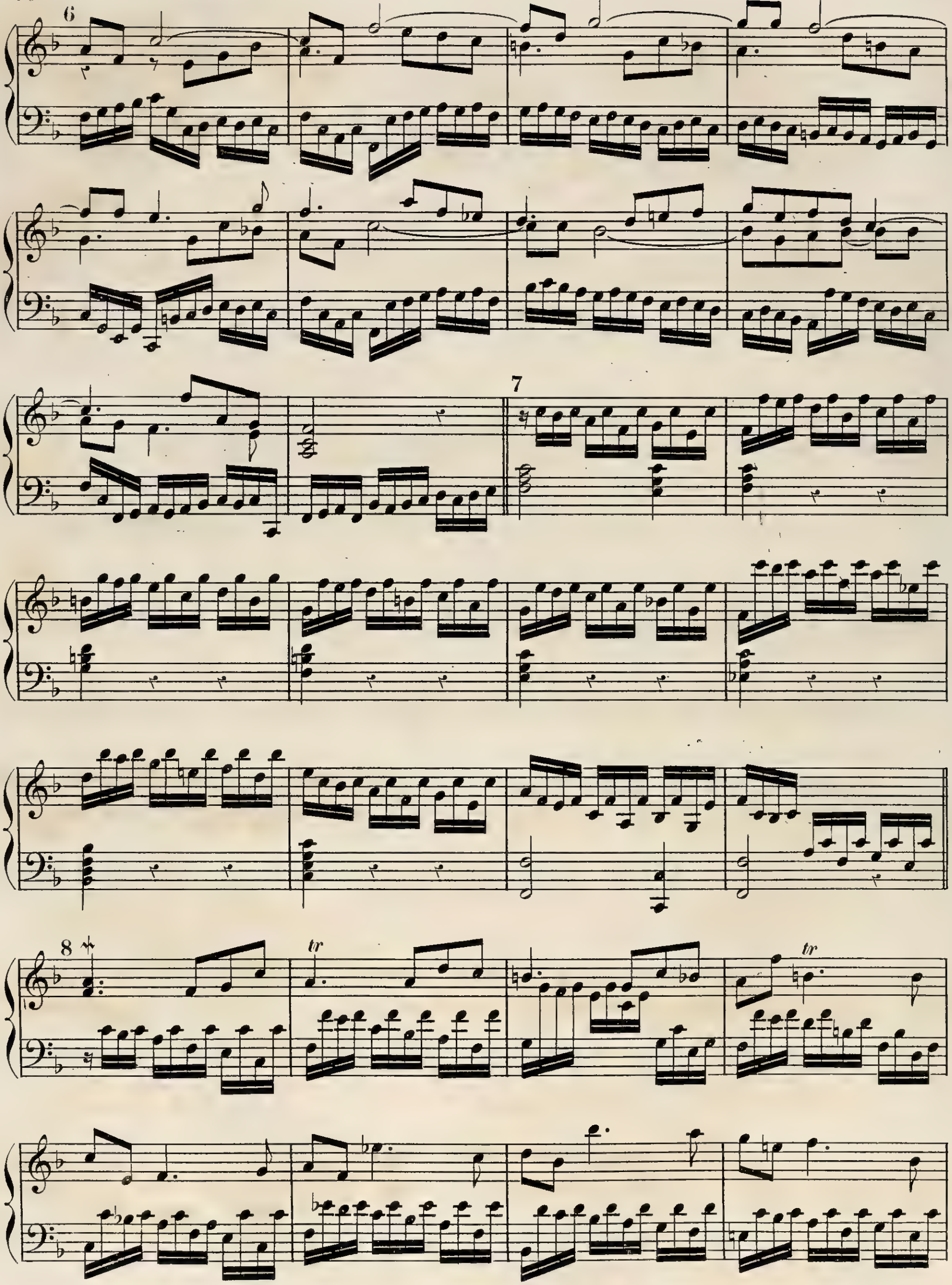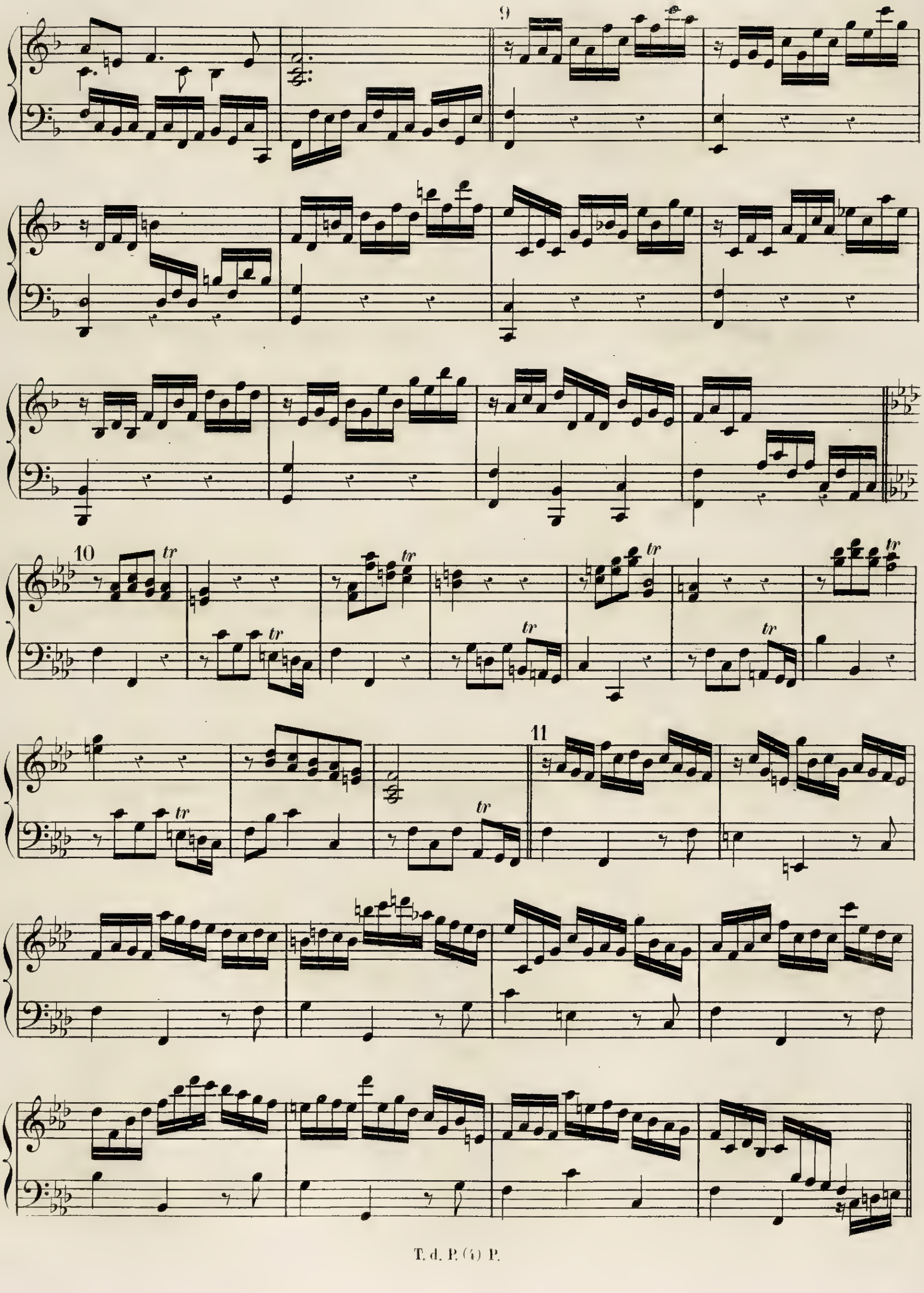




Courante
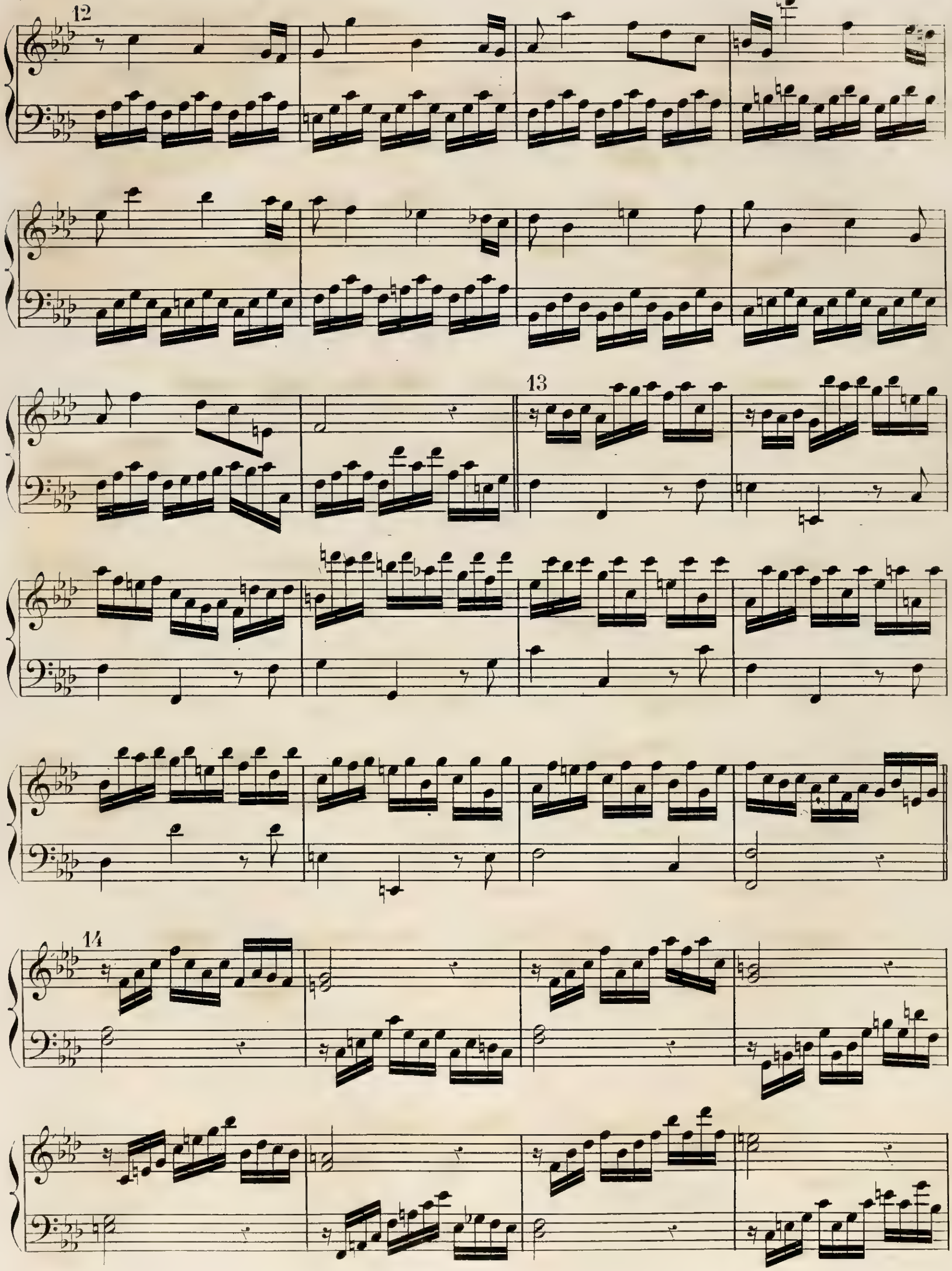


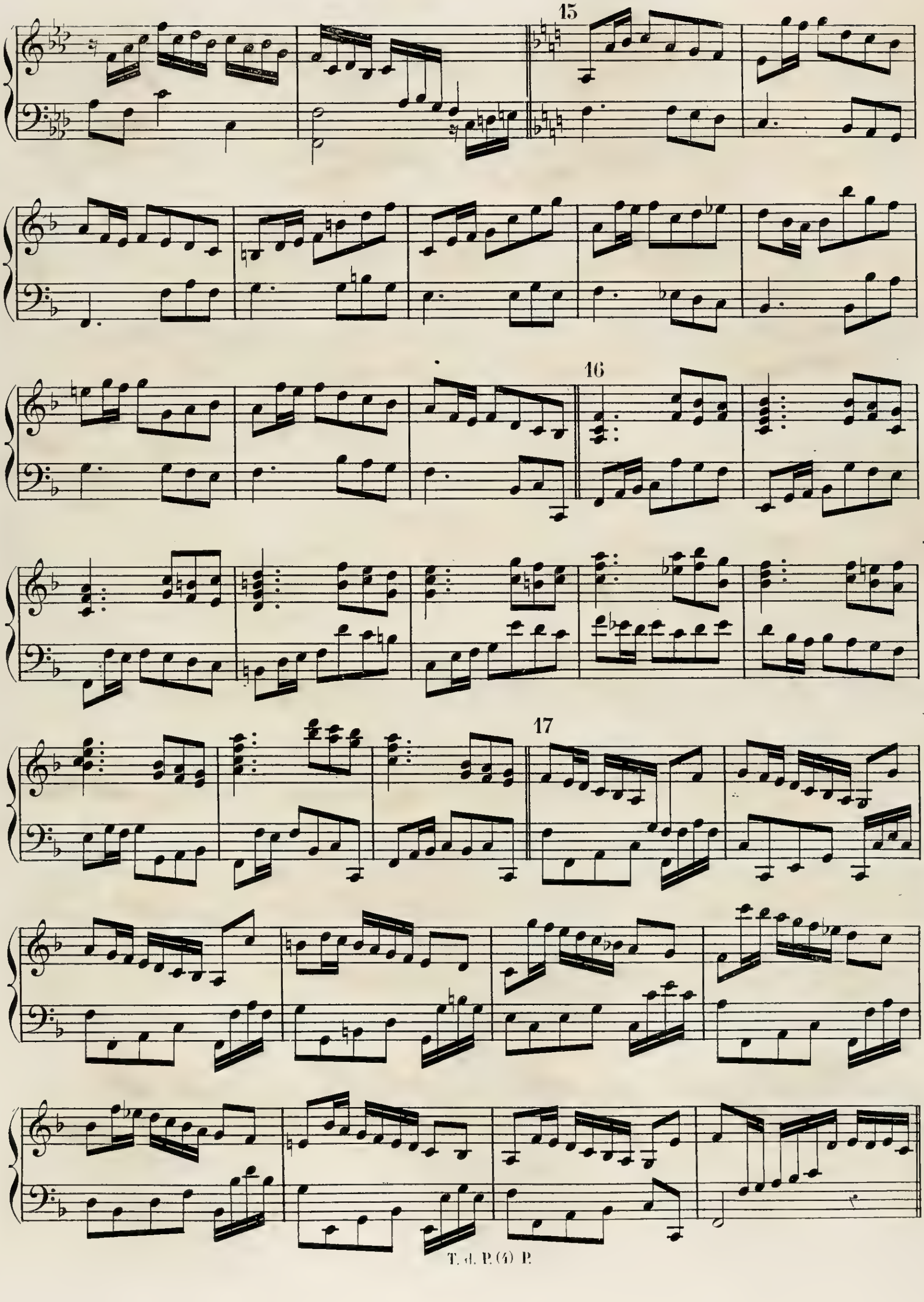

tr
Chaconne.
tr
tr
1.
2.
1
2
tr

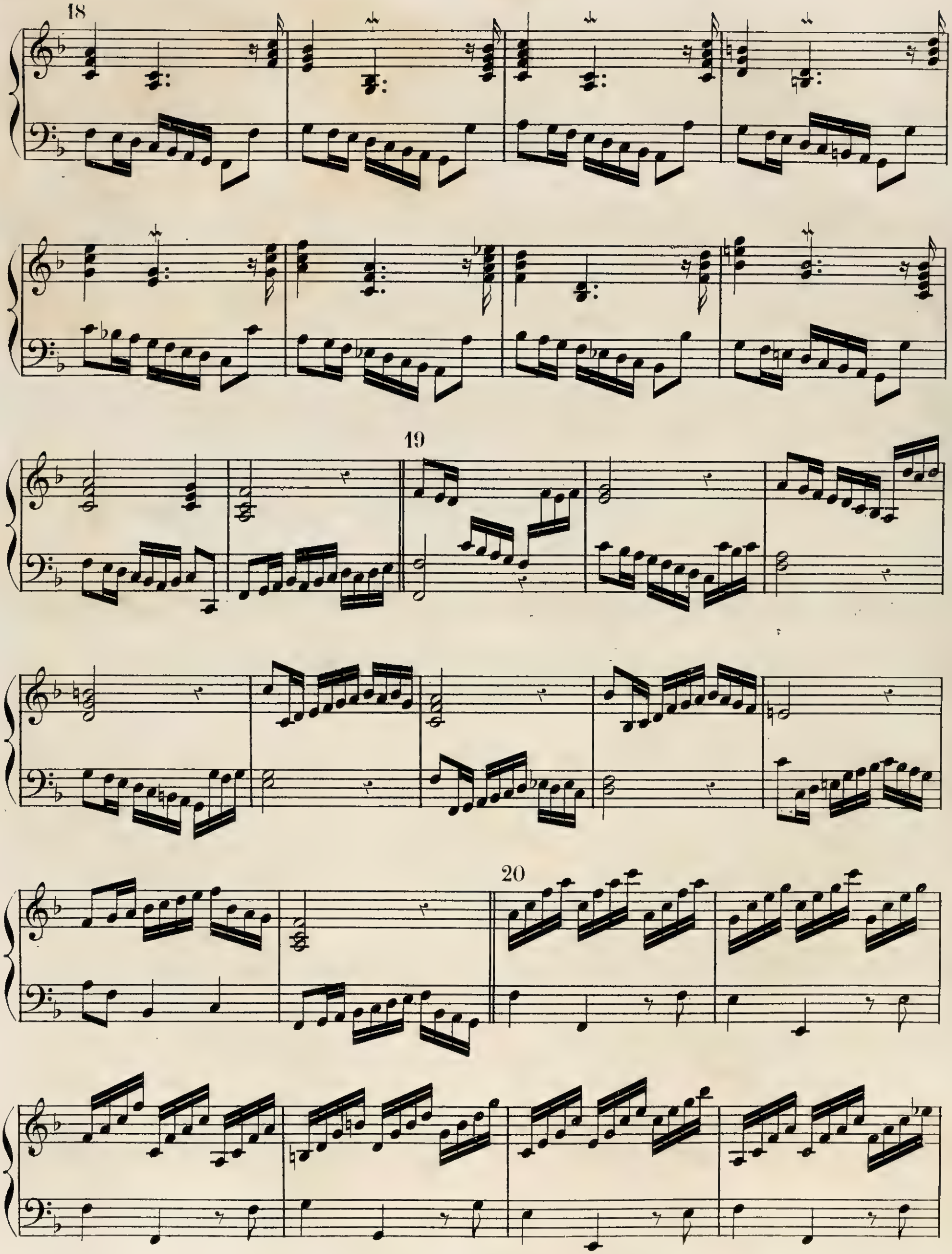

3
4
5
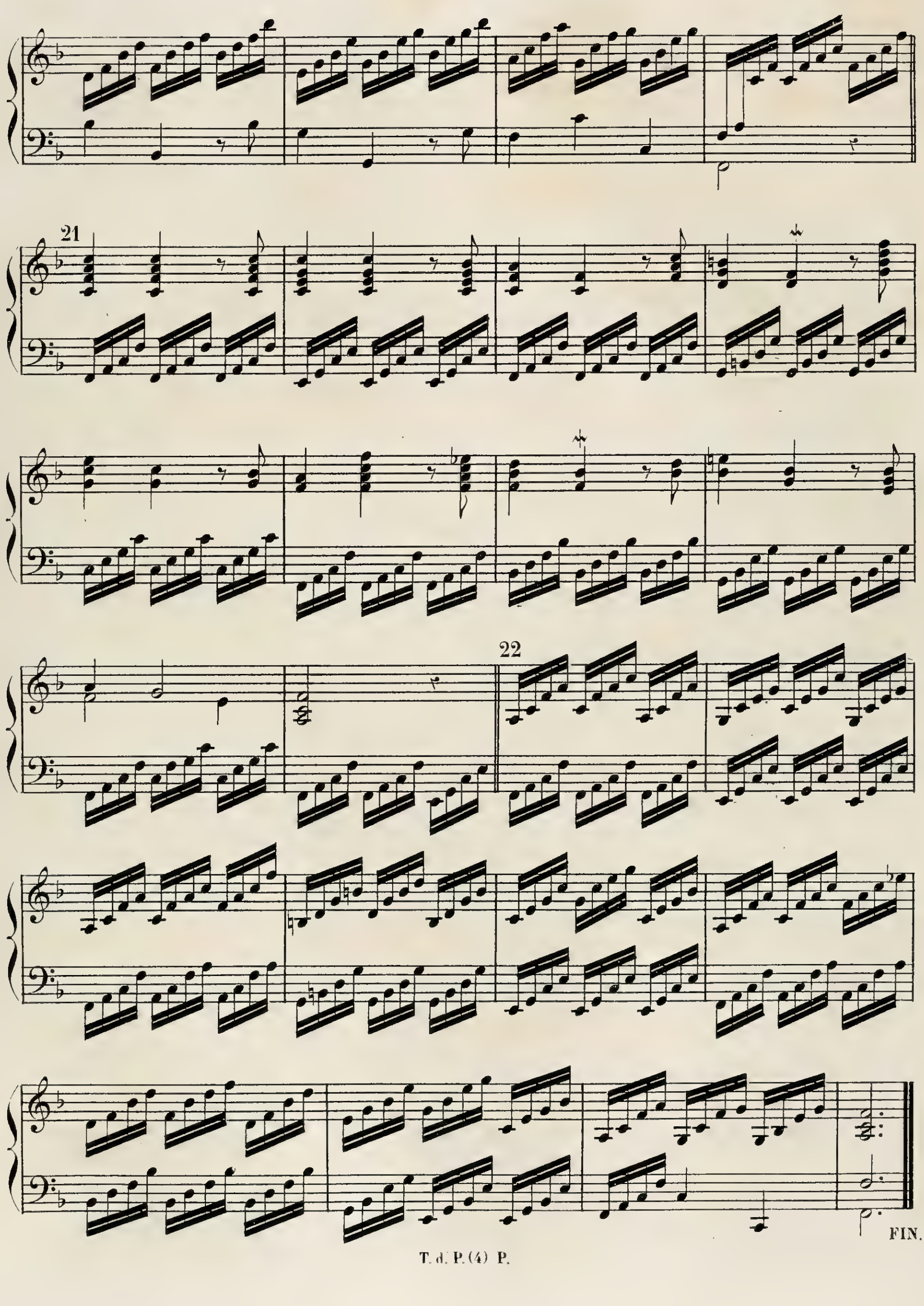

6
7
8
tr
tr


9
10
11
tr


12
13
14


15
16
17


18
19
20


21
22
FIN.

TROIS SONATES

pour le

PIANO-FORTE

COMPOSÉES
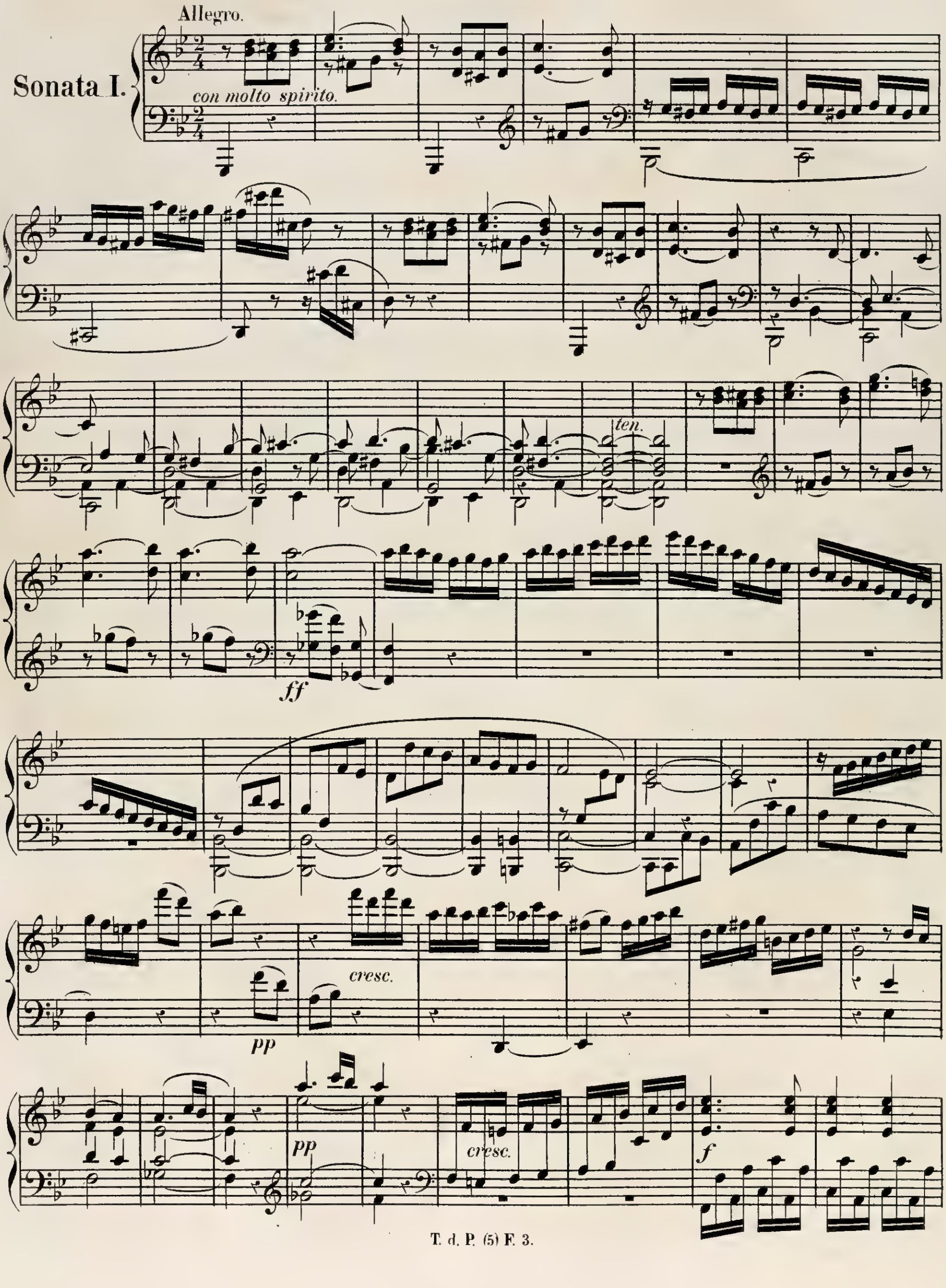
par
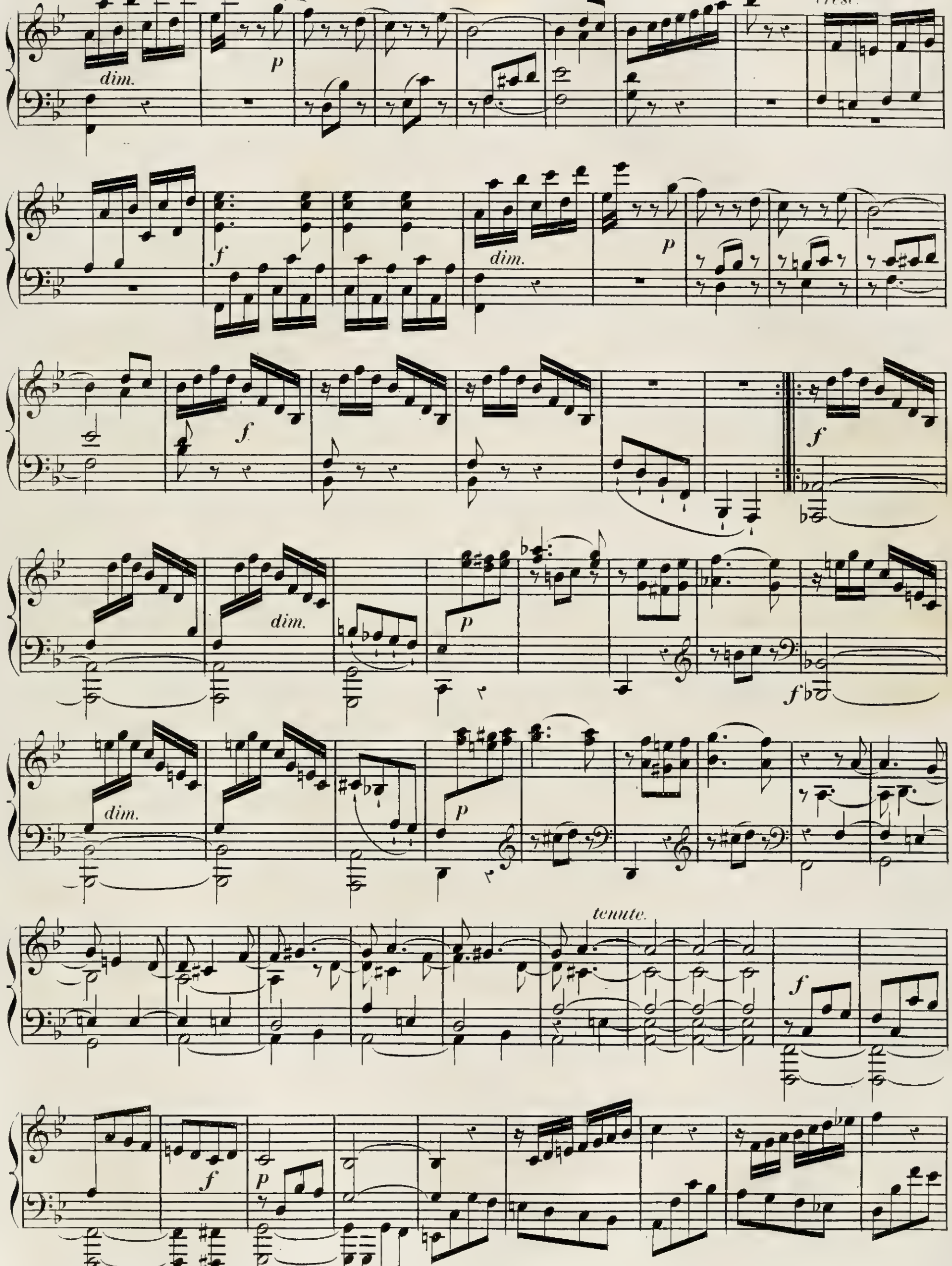
Muzio CLEMENTI.
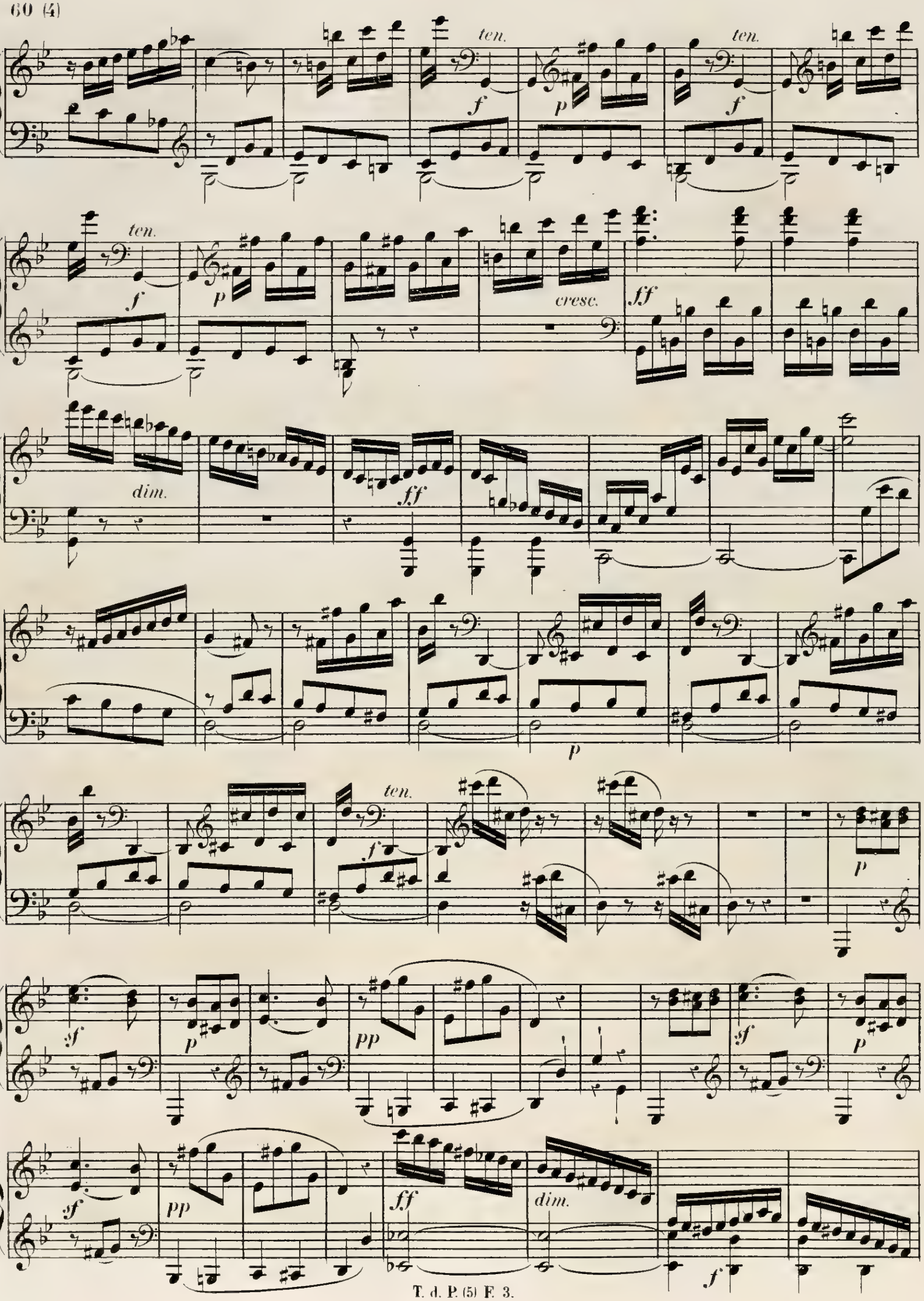
Œuv. 8. Prix:
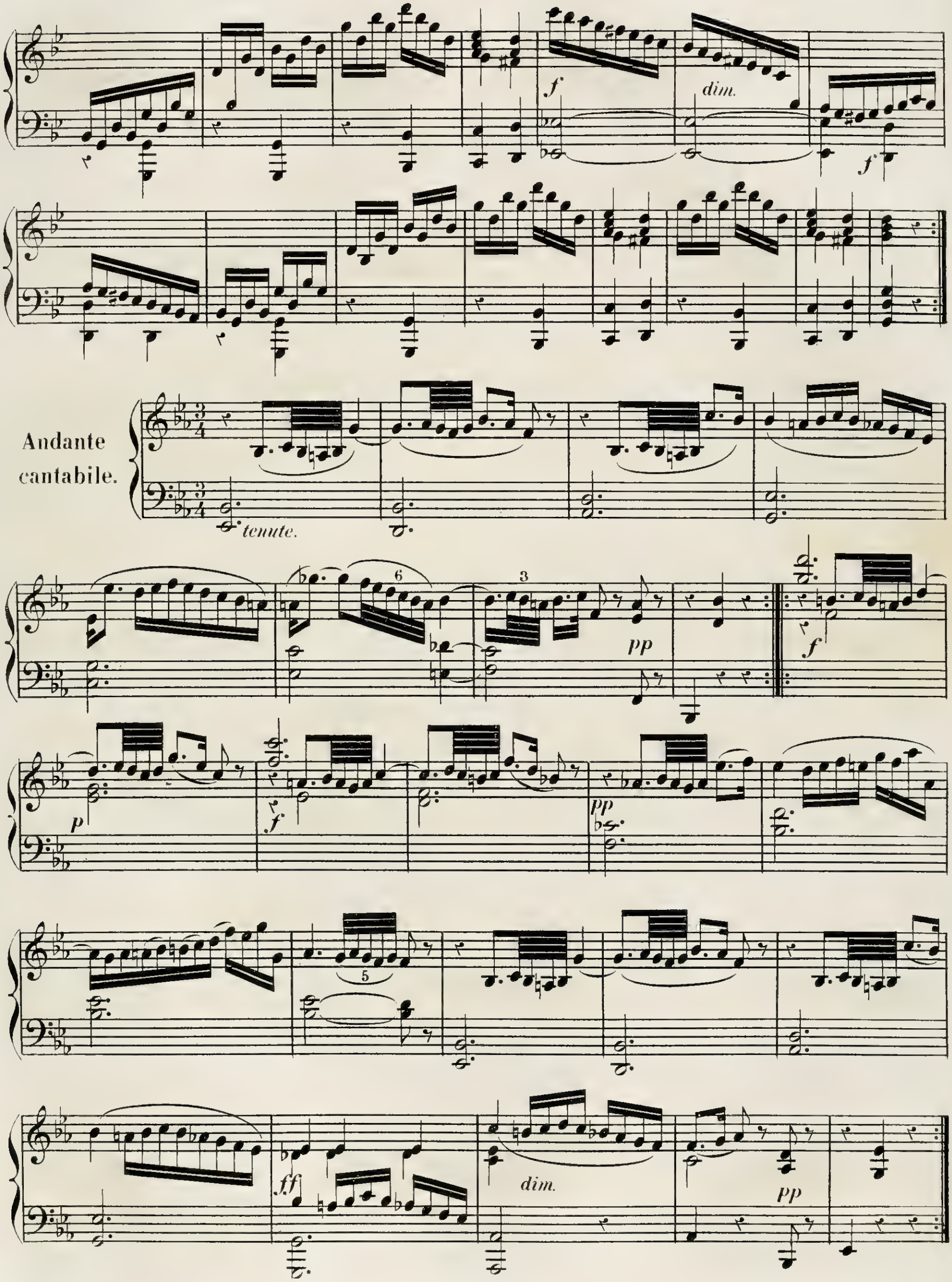
PUBLIÉ PAR L. FARRENC,—PARIS, 1870.
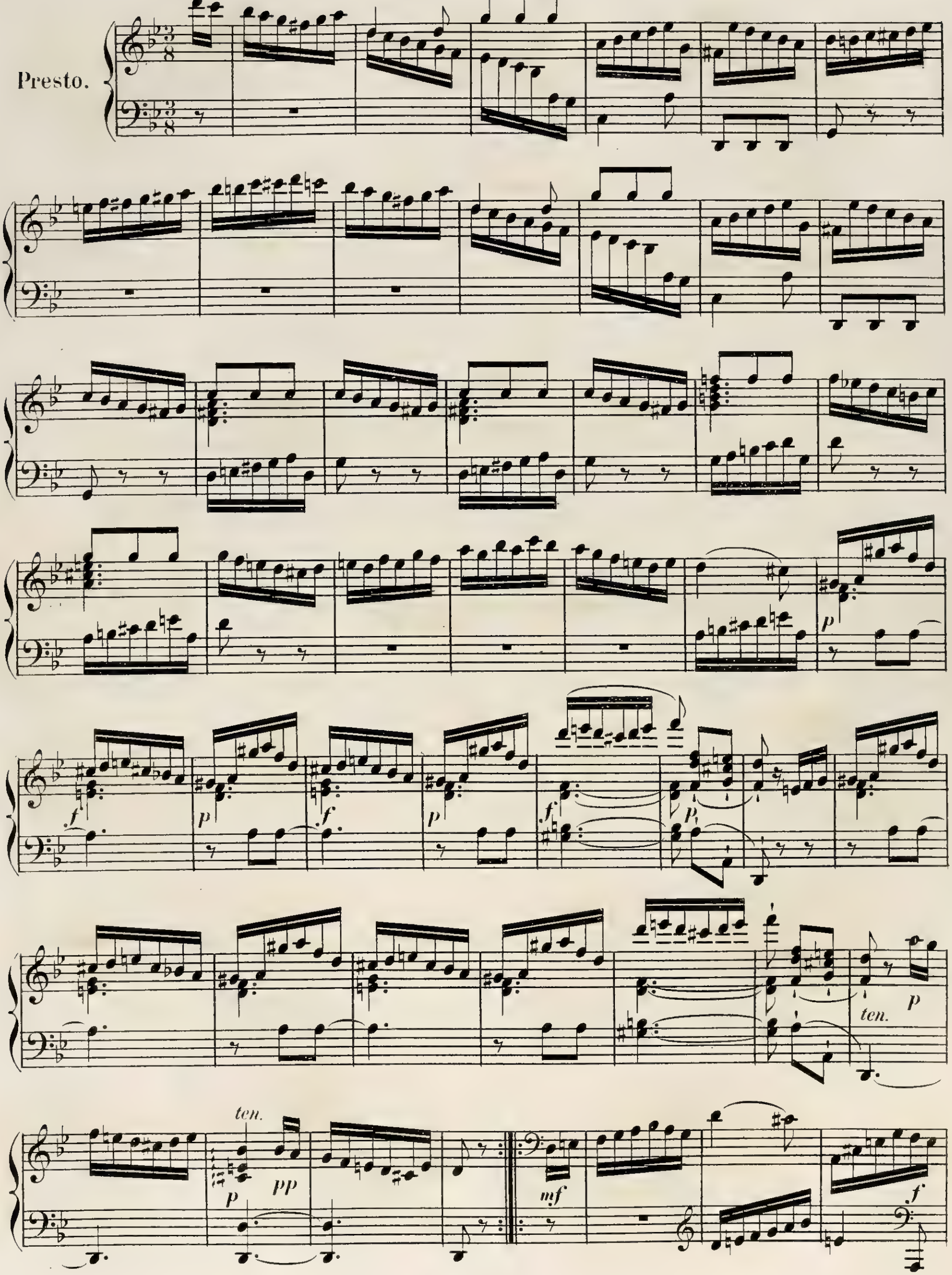
T. d. P. (5) F. 3.
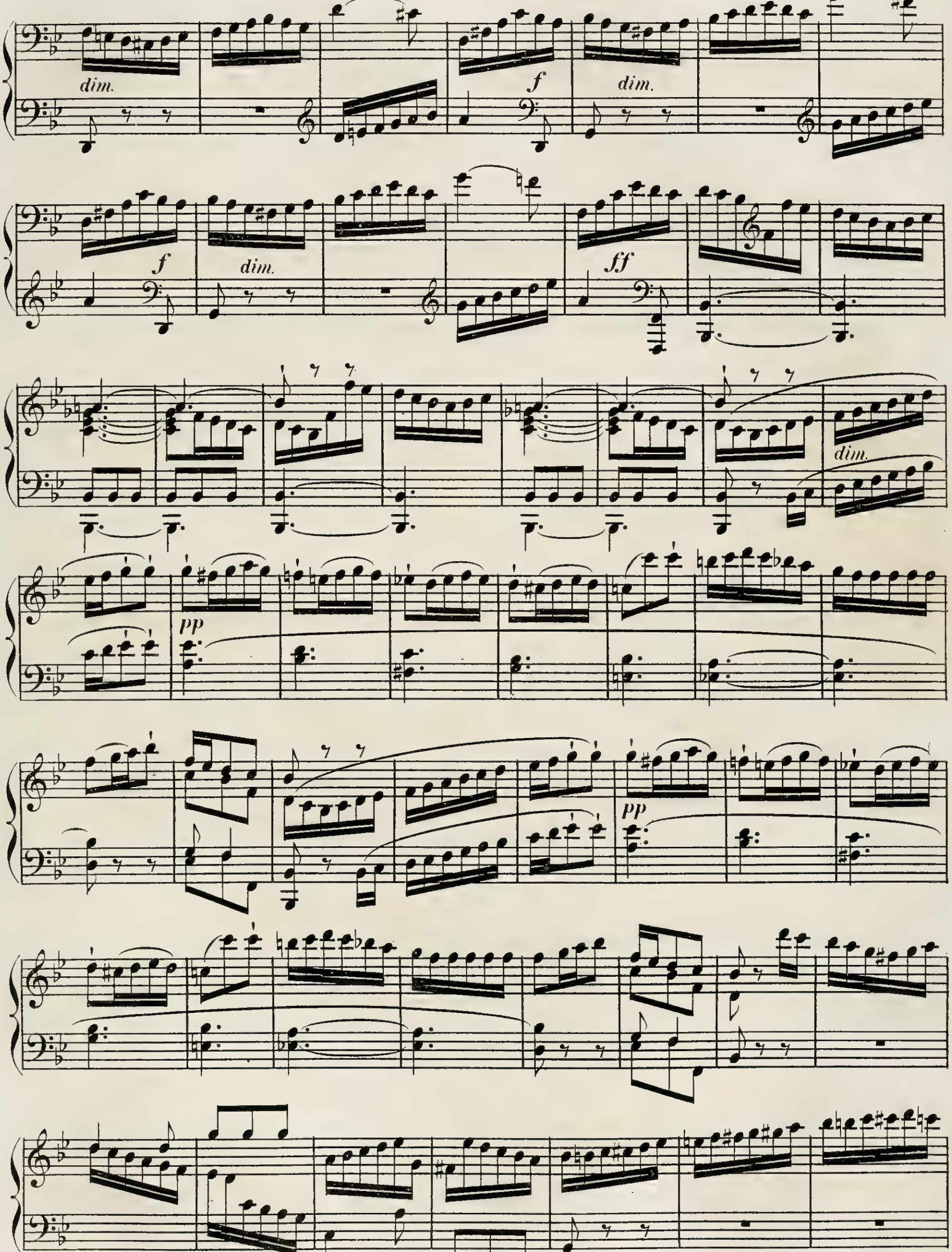

Allegro.
Sonata I.
con molto spirito.
ten.
ff
pp
cresc.
pp
cresc.
f
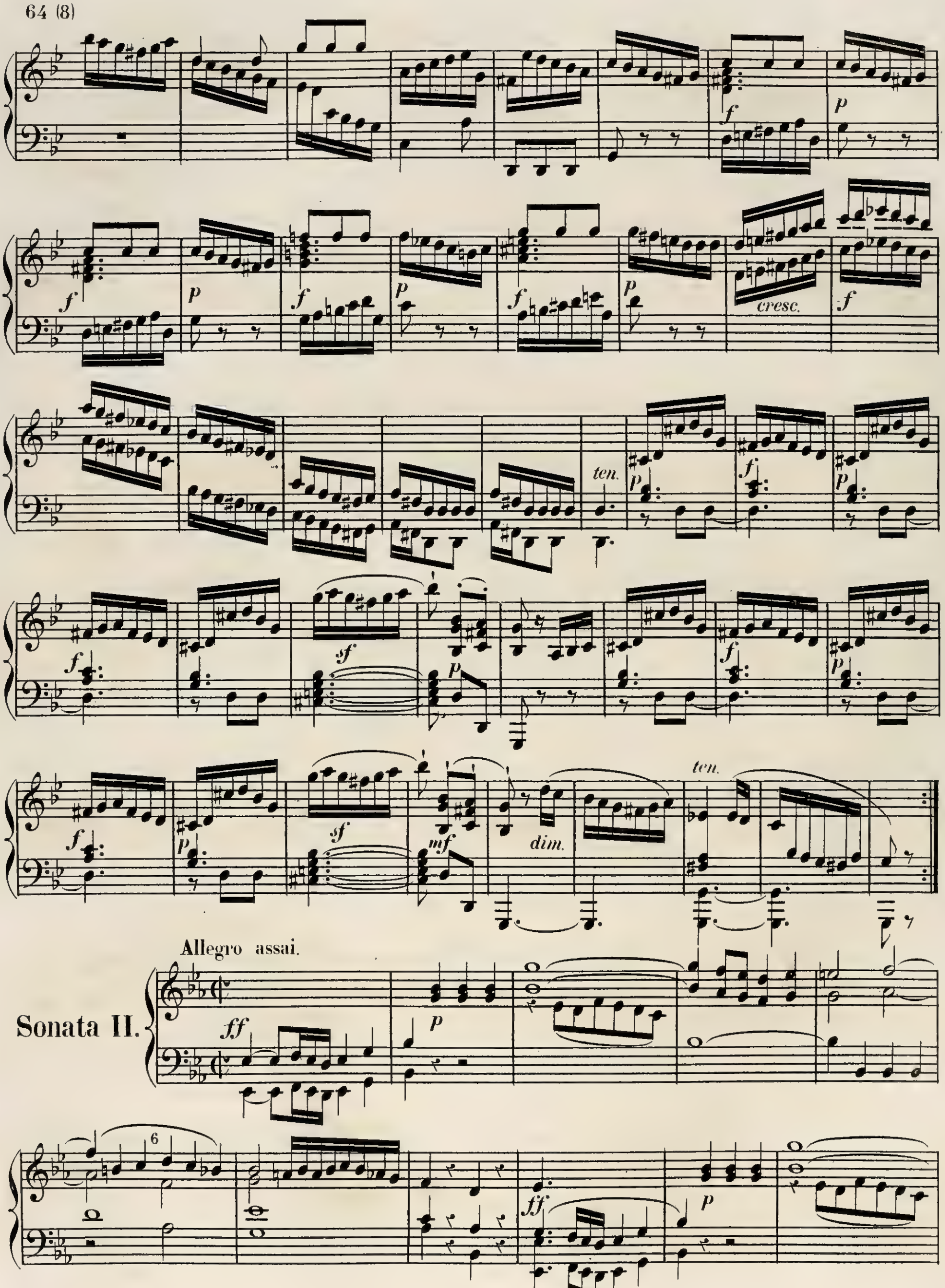

cresc.
dim.
p
f
dim.
p
f
f
dim.
p
f
dim.
p
tenute.
f
f
p
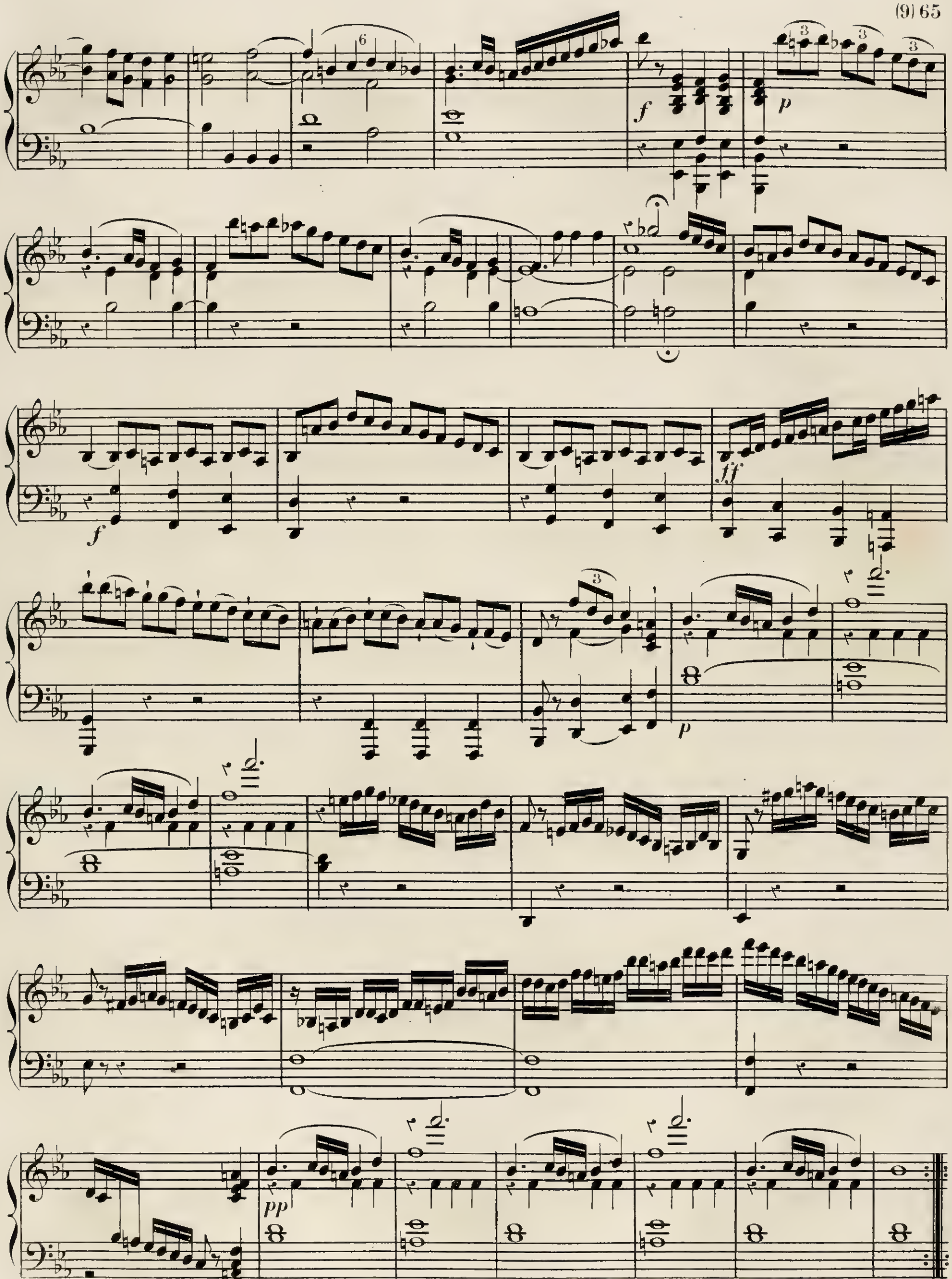

ten.
f
p
ten.
f
ten.
f
p
cresc.
ff
dim.
ff
p
ten.
f
p
f
p
pp
f
p
f
pp
ff
dim.
f
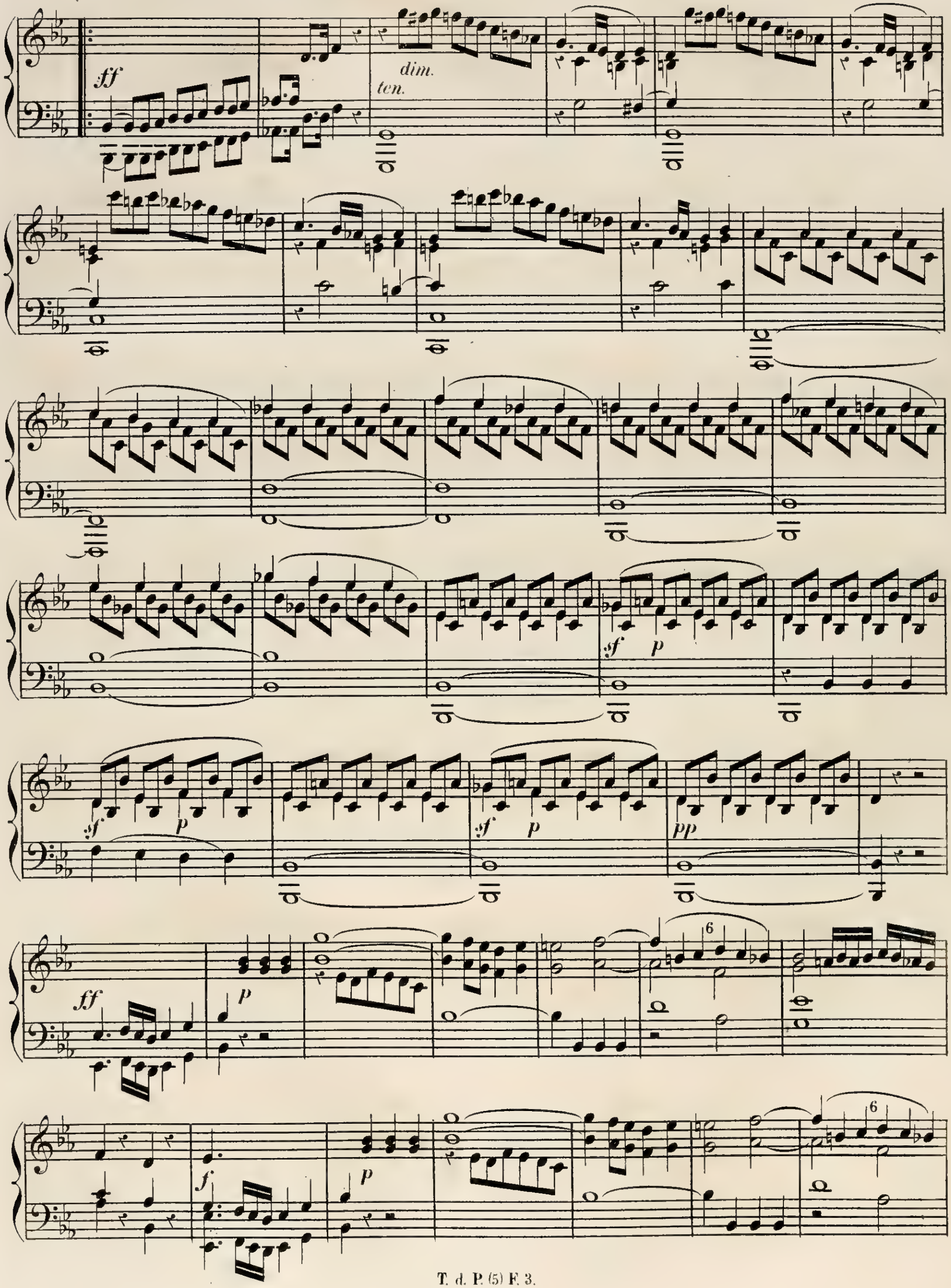

f
dim.
f
Andante
cantabile.
tenute.
6
3
pp
f
p
f
pp
5
ff
dim.
pp
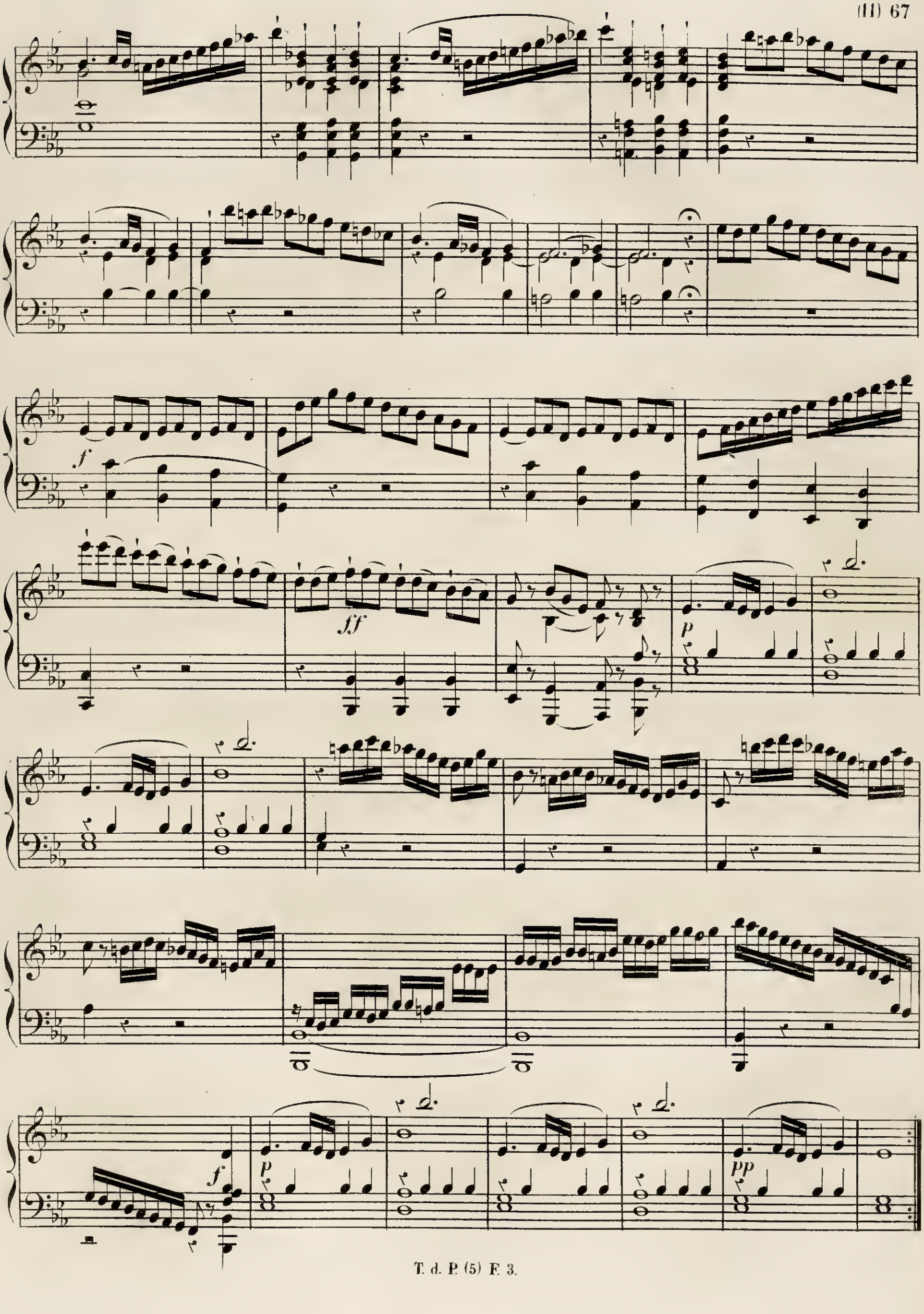

Presto.
p
f
p
f
p
f
p
ten.
p
ten.
p
pp
mf
f

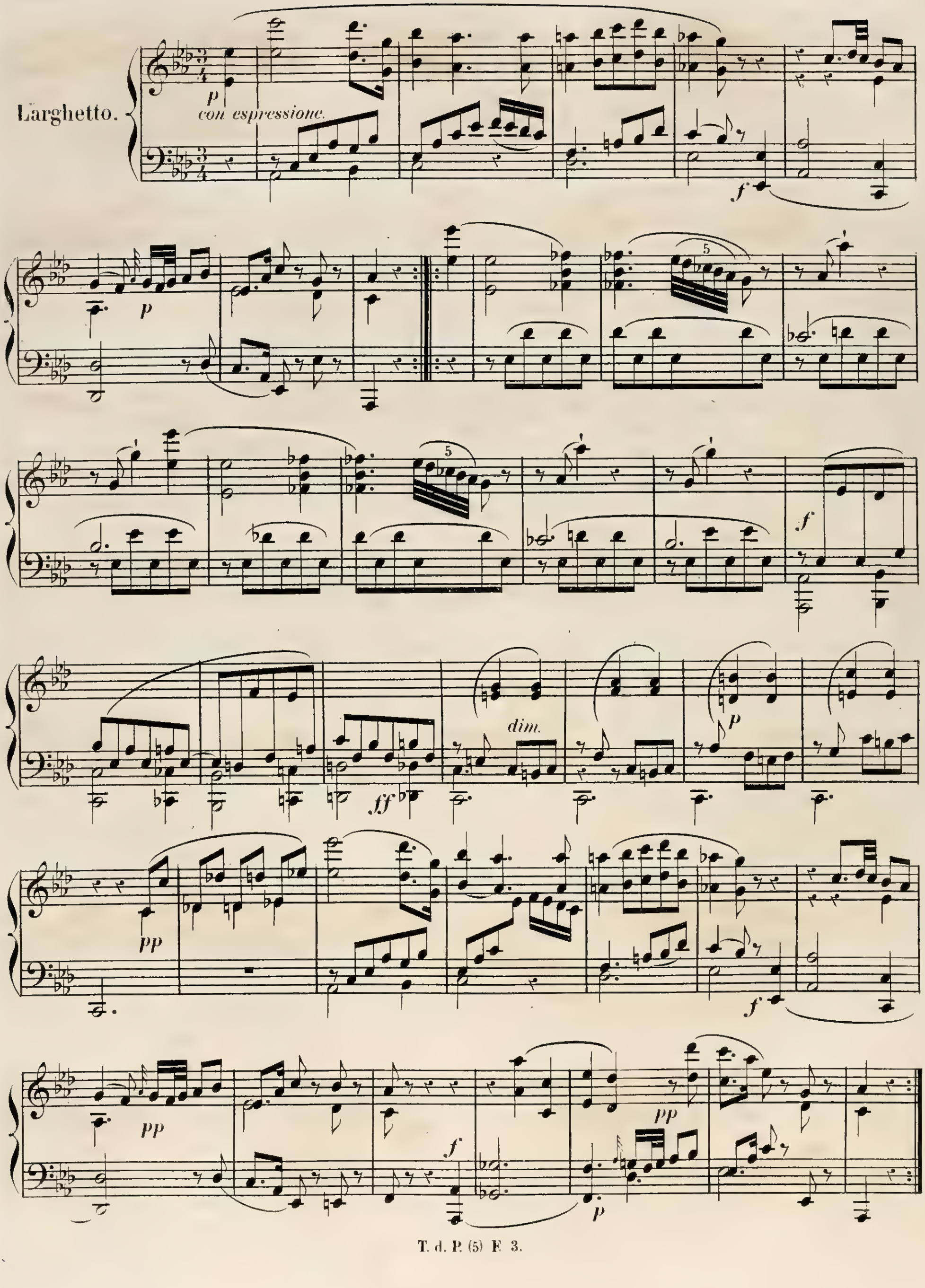

dim.
f
dim.
f
dim.
ff
dim.
pp
pp

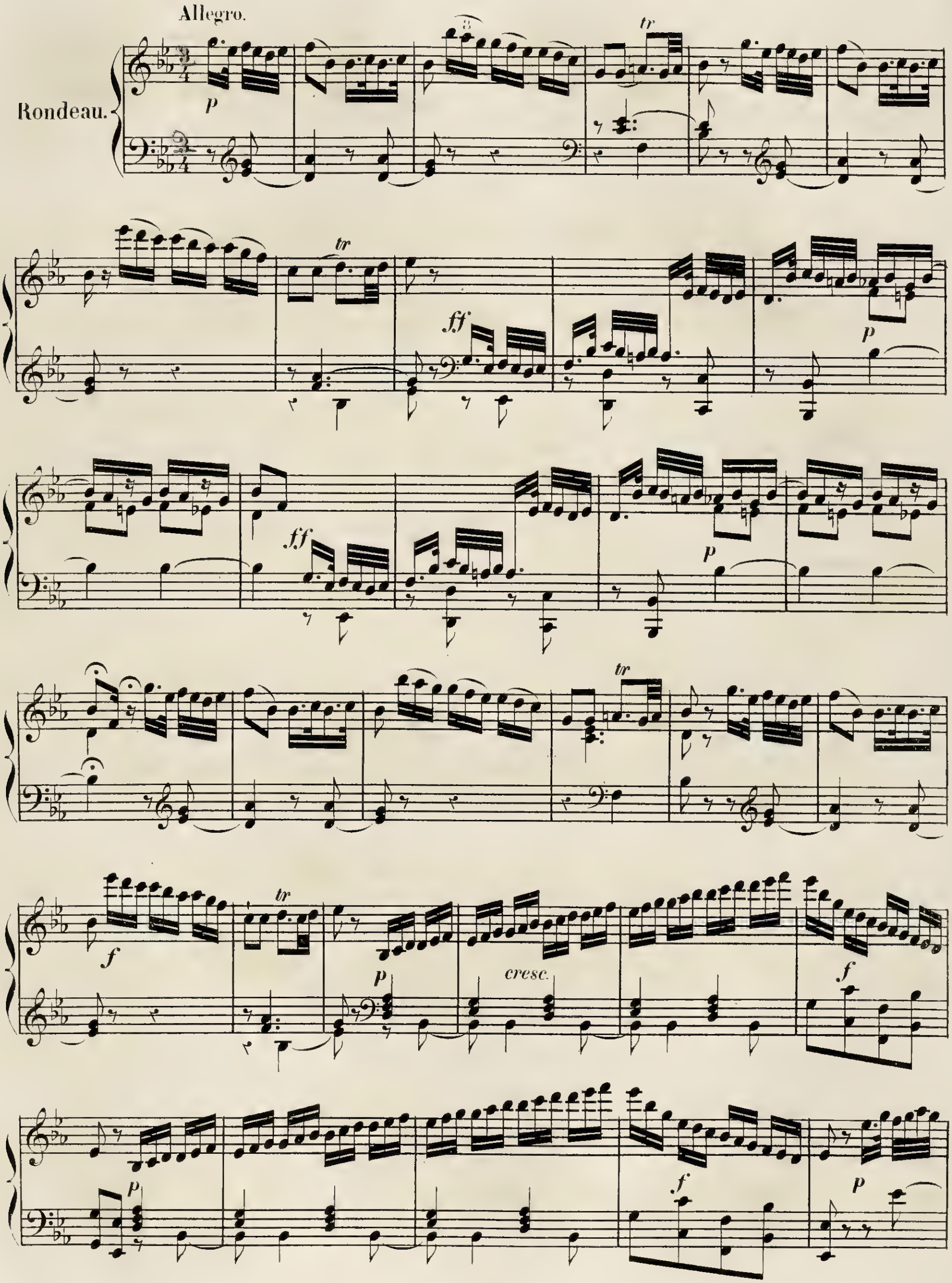

cresc.
ten.
dim.
Allegro assai.
Sonata II.
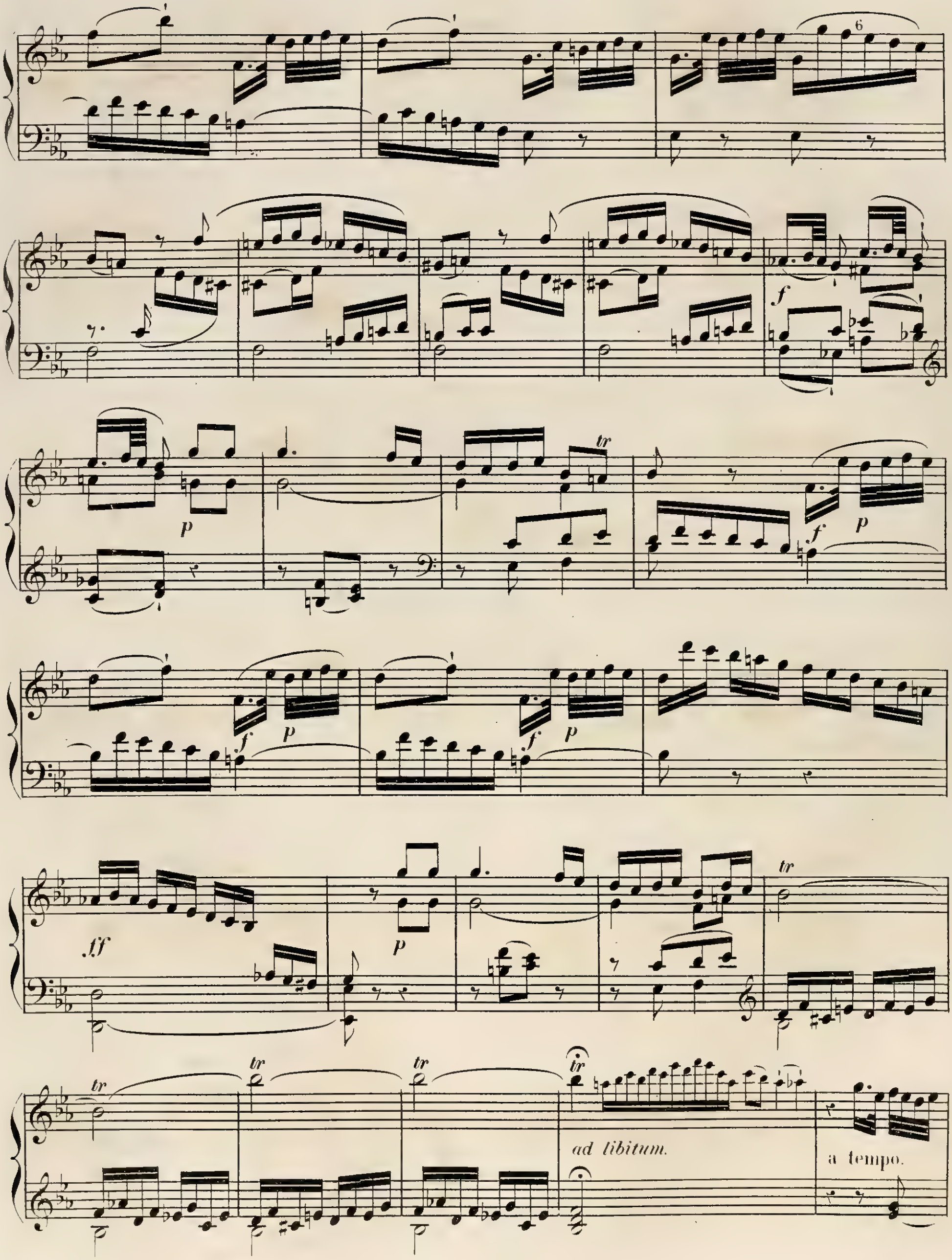

f
p
f
ff
p
pp
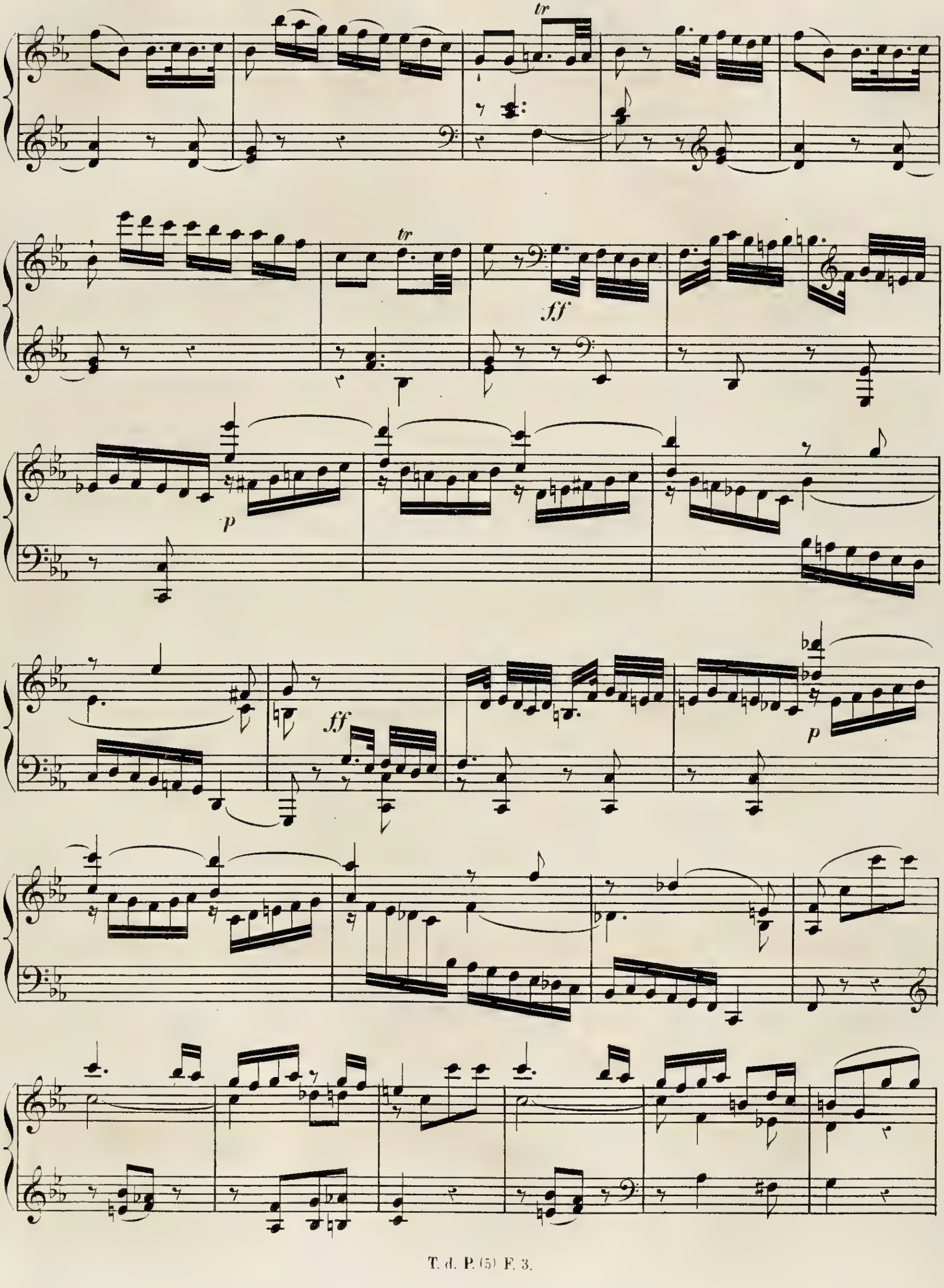

ff
dim.
ten.
sf
p
pp
f
6

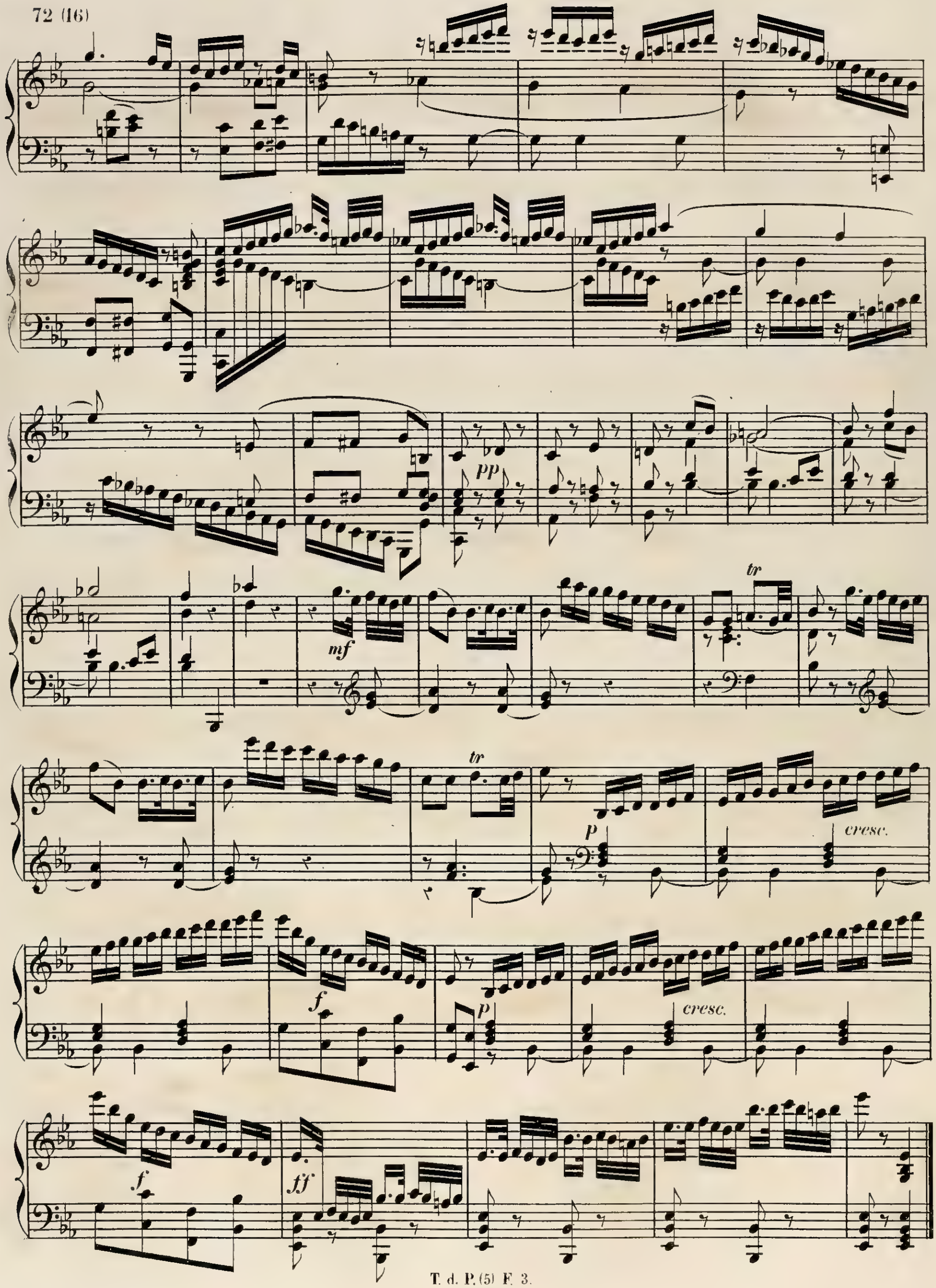

f
ff
p
f
p
pp
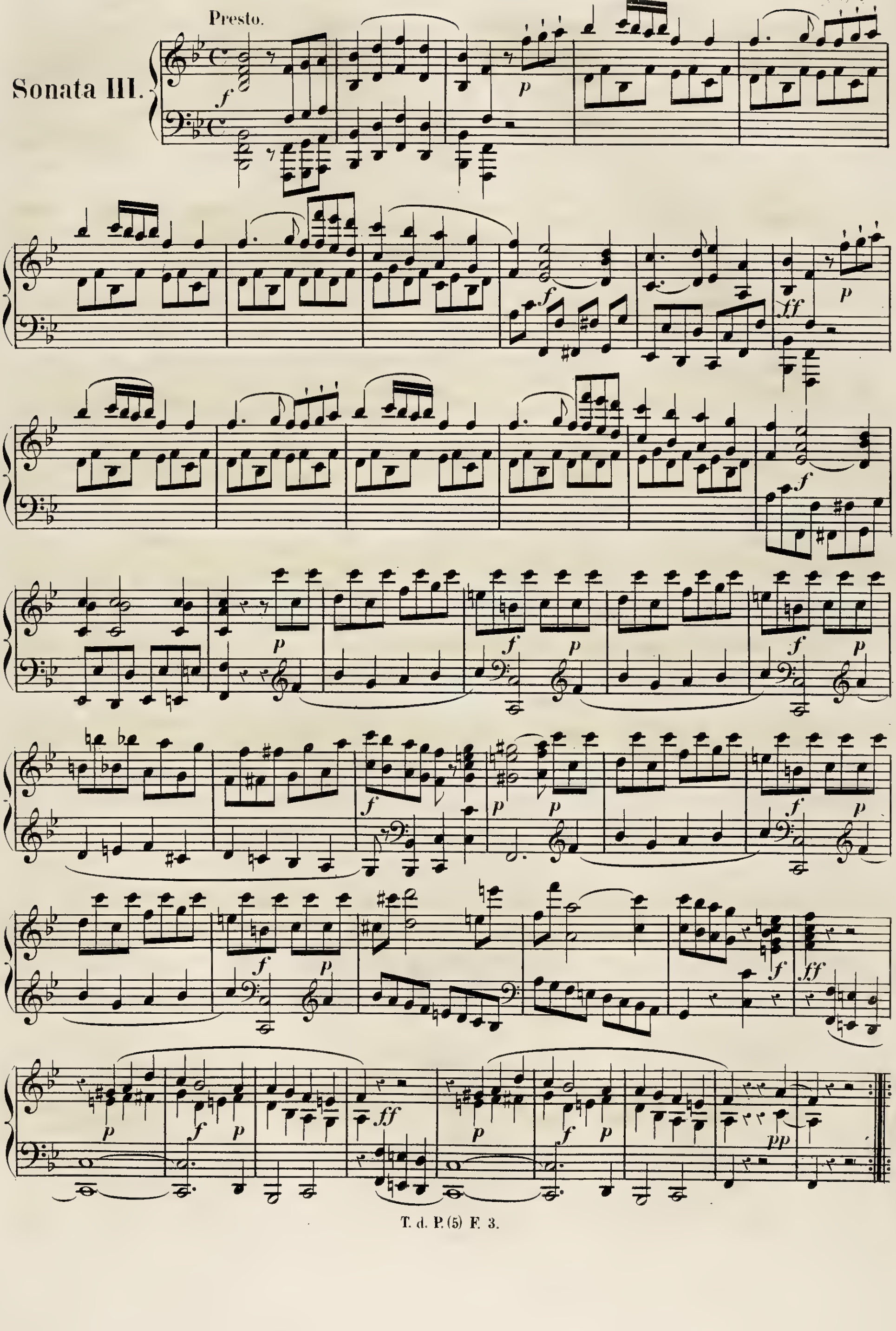

Larghetto.
p
con espressione.
f
p
5
5
f
dim.
ff
p
pp
f
pp
f
pp
p
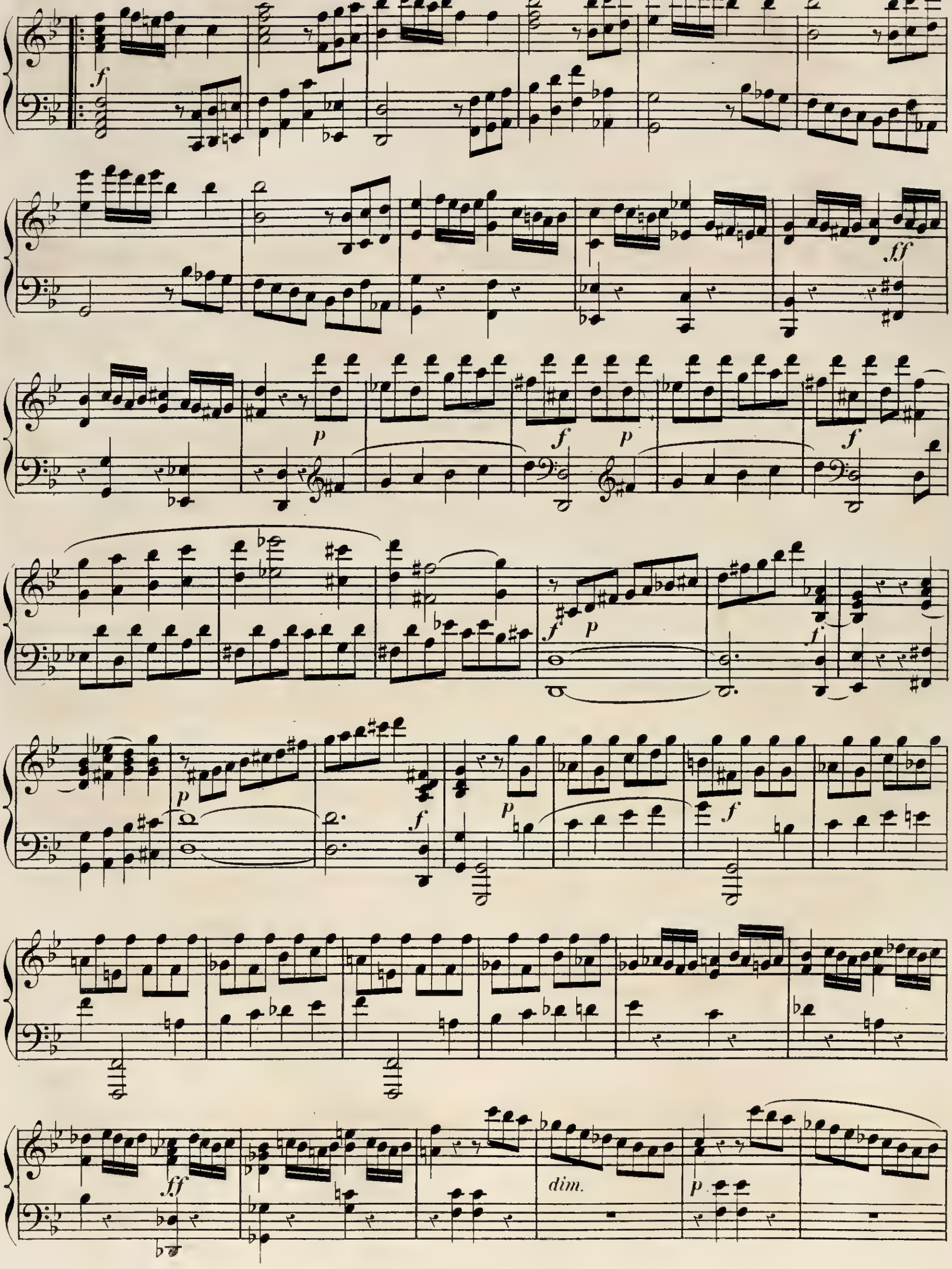

Allegro.
Rondeau.
p
tr
ff
cresc.
f
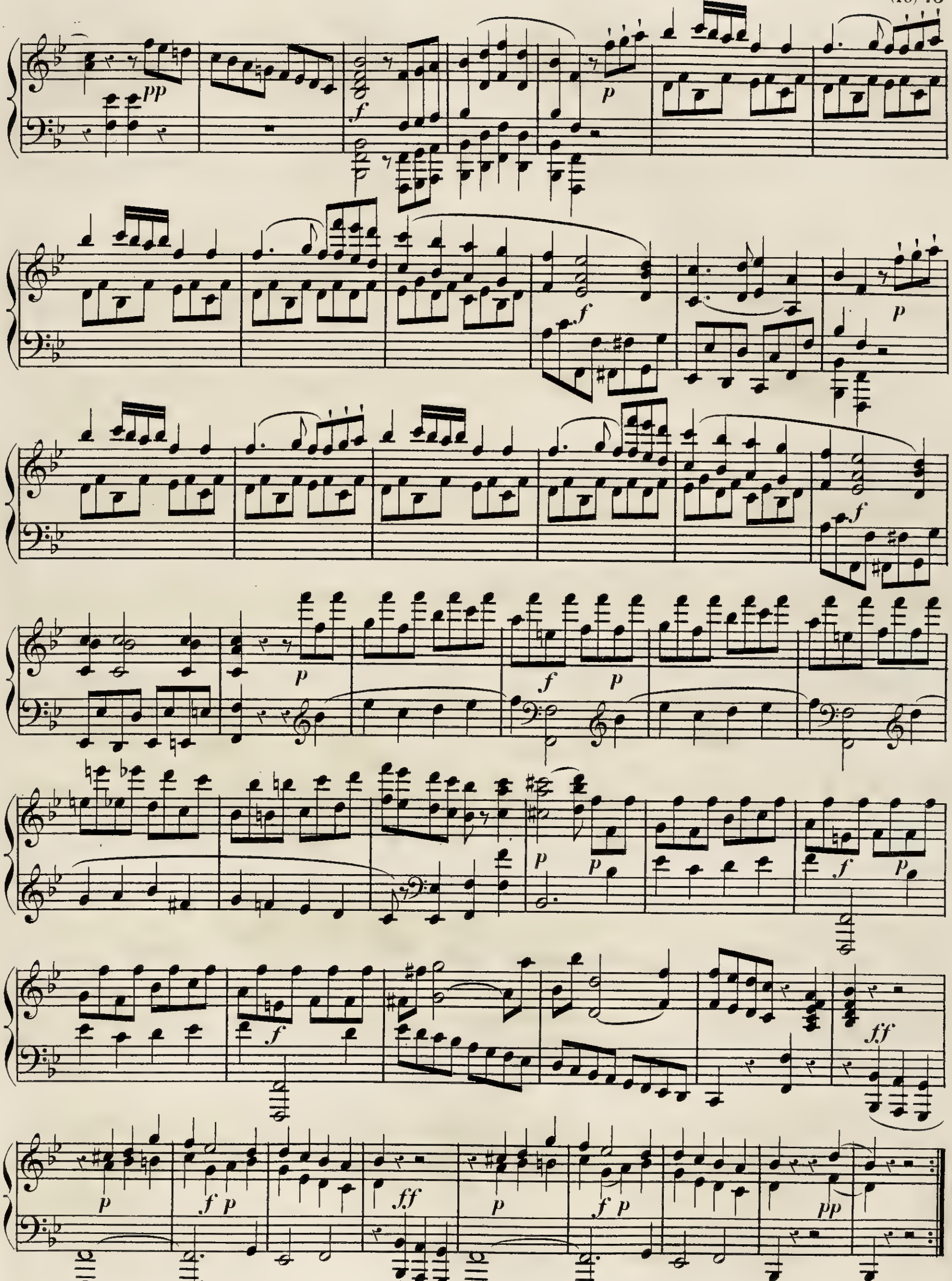

ad libitum.
a tempo.

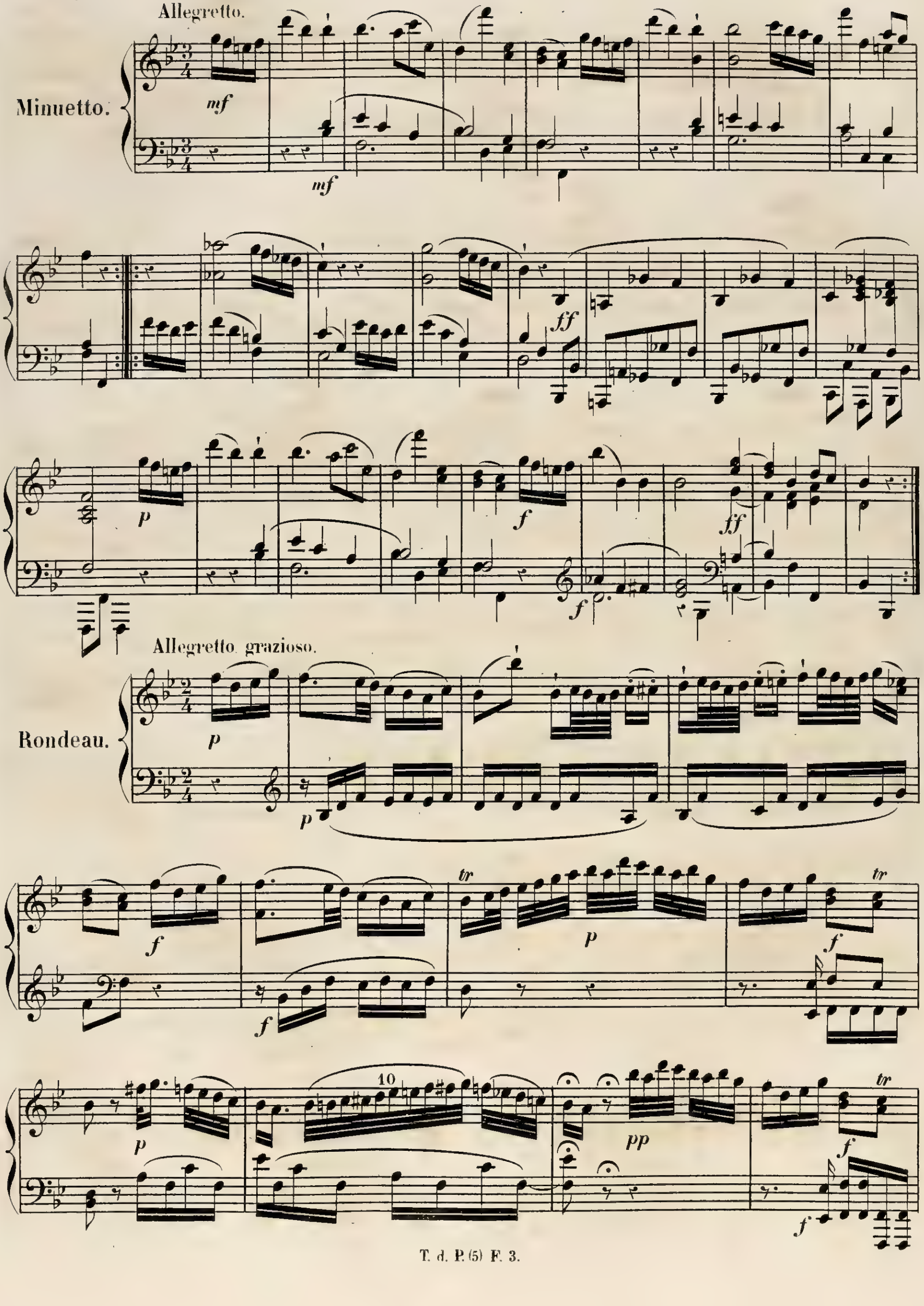

tr
tr
ff
p
ff
p
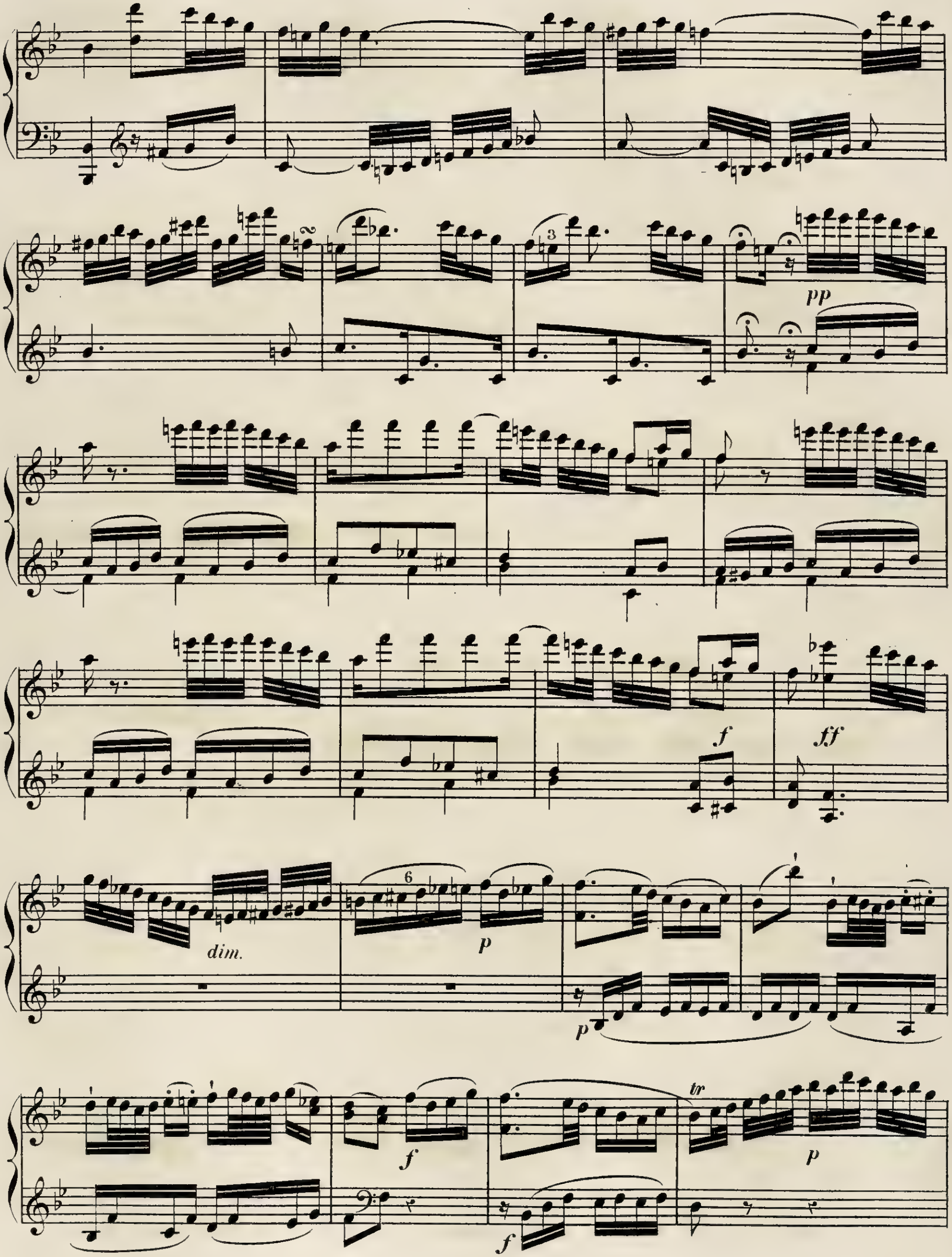

pp
mf
tr
tr
p
cresc.
f
p
cresc.
f
ff
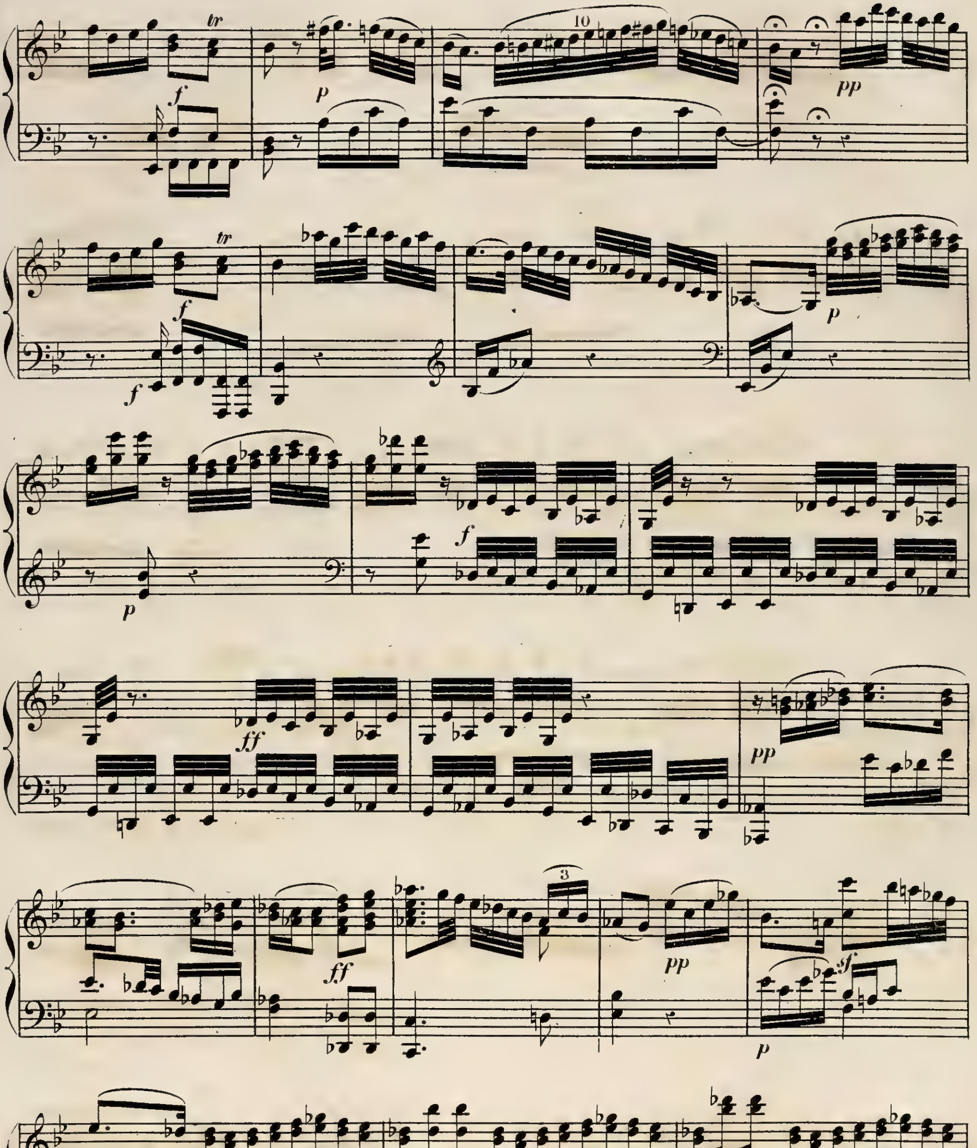

Presto.
Sonata III.
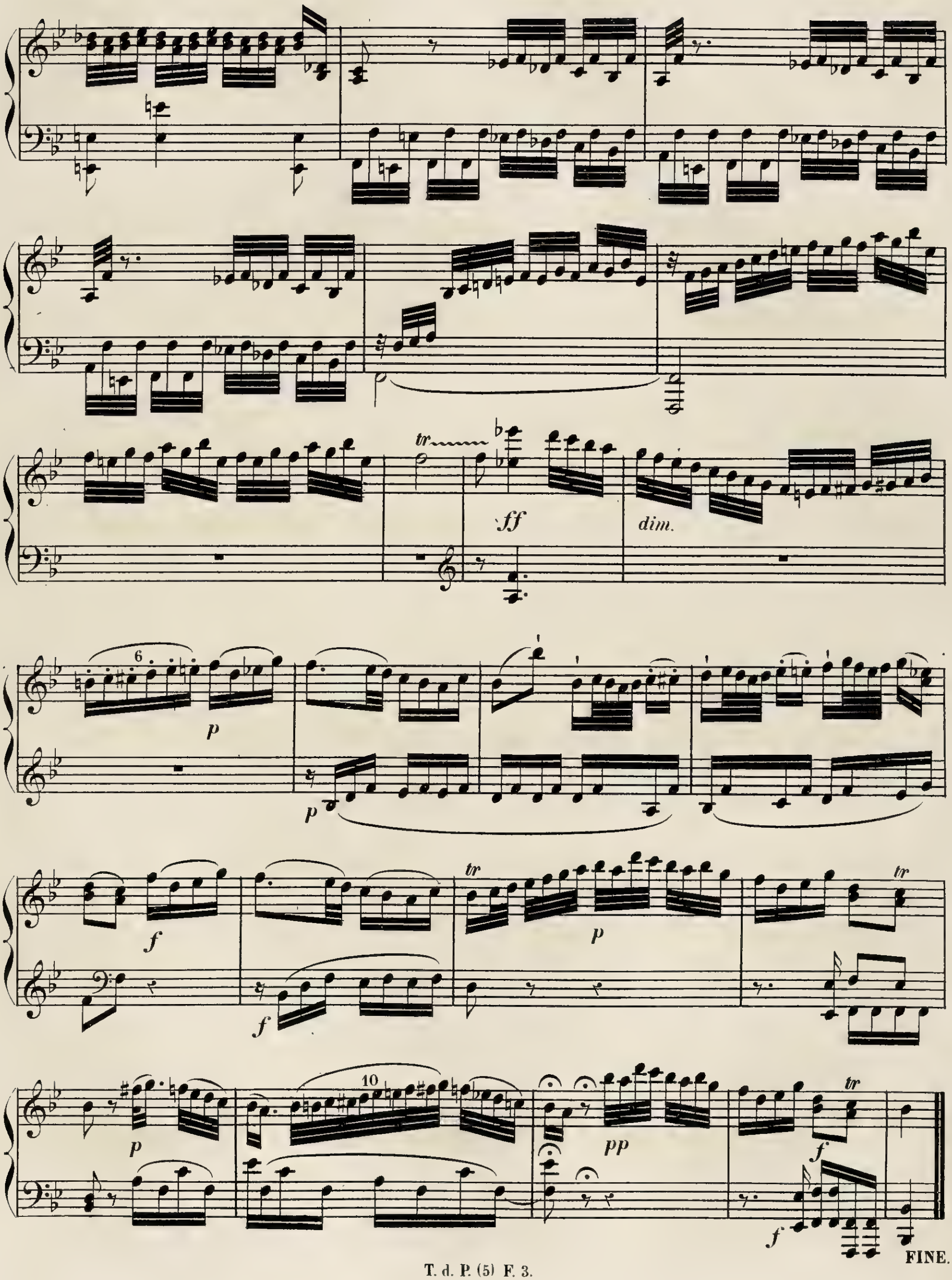

f
ff
p
f
p
f
f
p
f
p
f
p
f
ff
dim.
p




Allegretto.
Minuetto.
mf
mf
ff
p
f
f
ff
Allegretto. grazioso.
Rondeau.
p
p
f
f
tr
p
tr
f
p
10
pp
tr
f
f


pp
f
ff
dim.
p
p
f
f
tr
p


tr
f
p
10
pp
tr
f
f
p
p
f
ff
pp
3
ff
pp
sf
p
p
ff


tr
ff
dim.
6
p
p
f
f
tr
p
tr
p
10
pp
tr
f
f
FINE.

QUATRE SONATES

et

UNE TOCCATE

pour le

PIANO-FORTE

COMPOSÉES
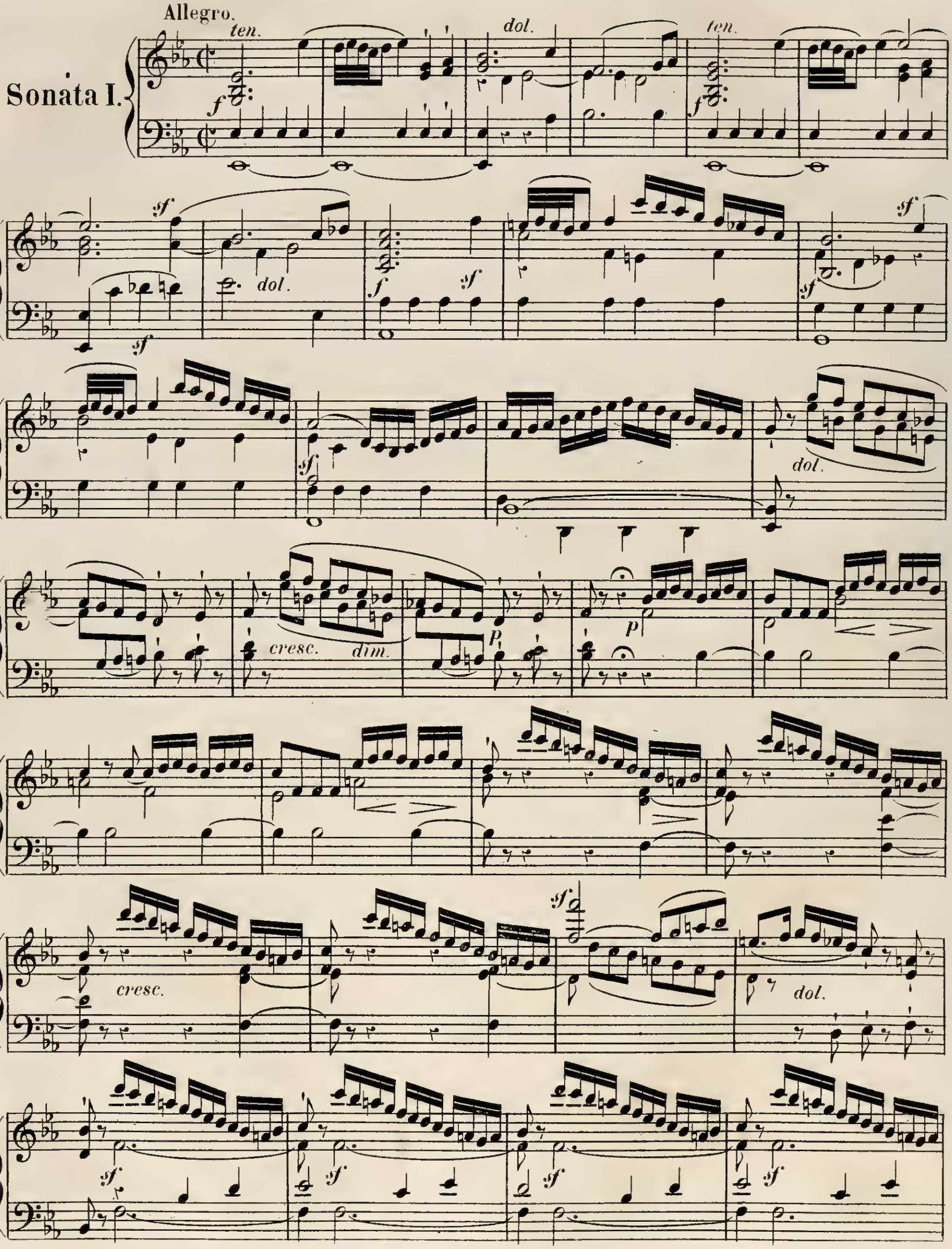
par
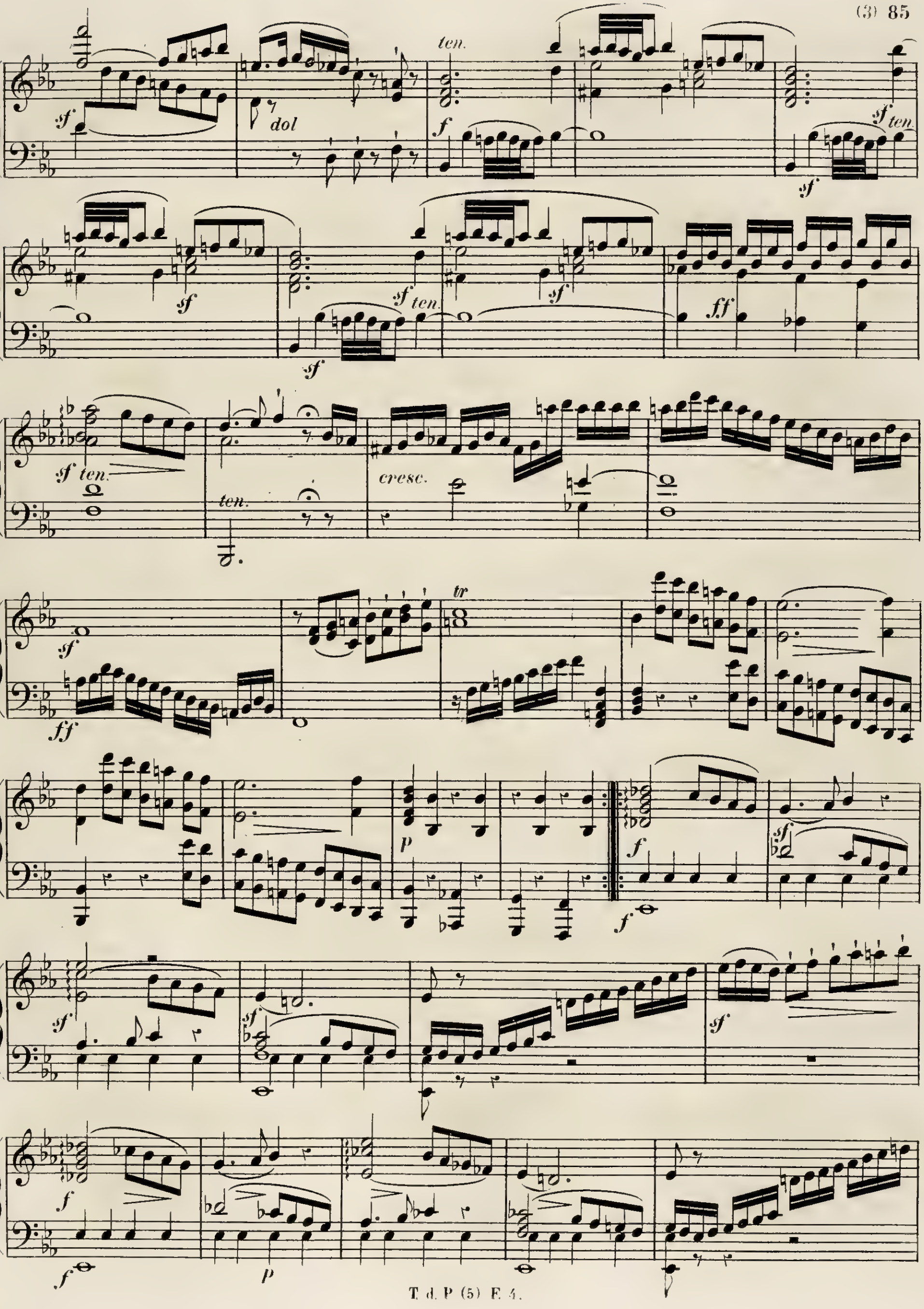
Muzio CLEMENTI.
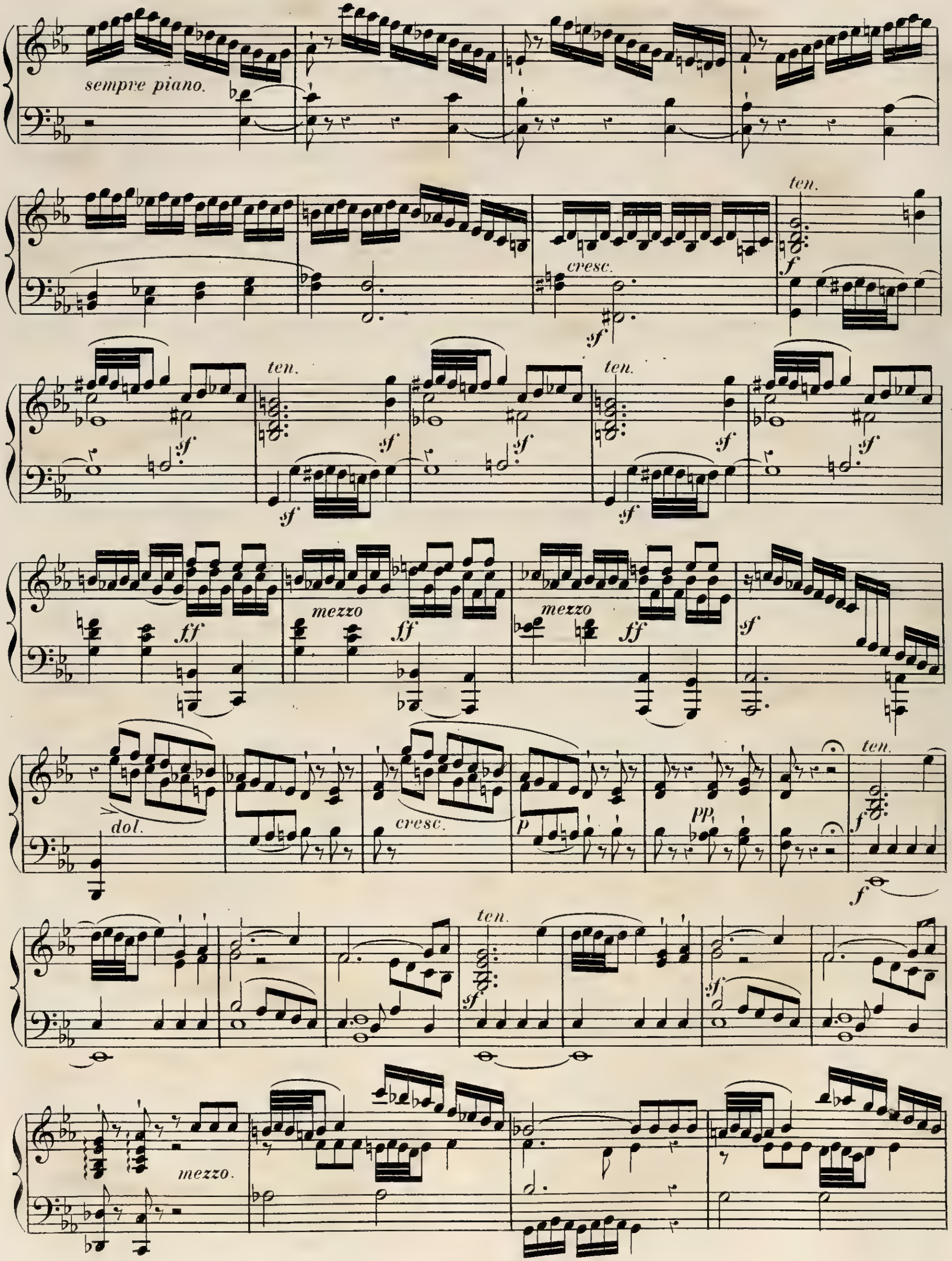
Tirées des Œuvres 9, 10 et 14.
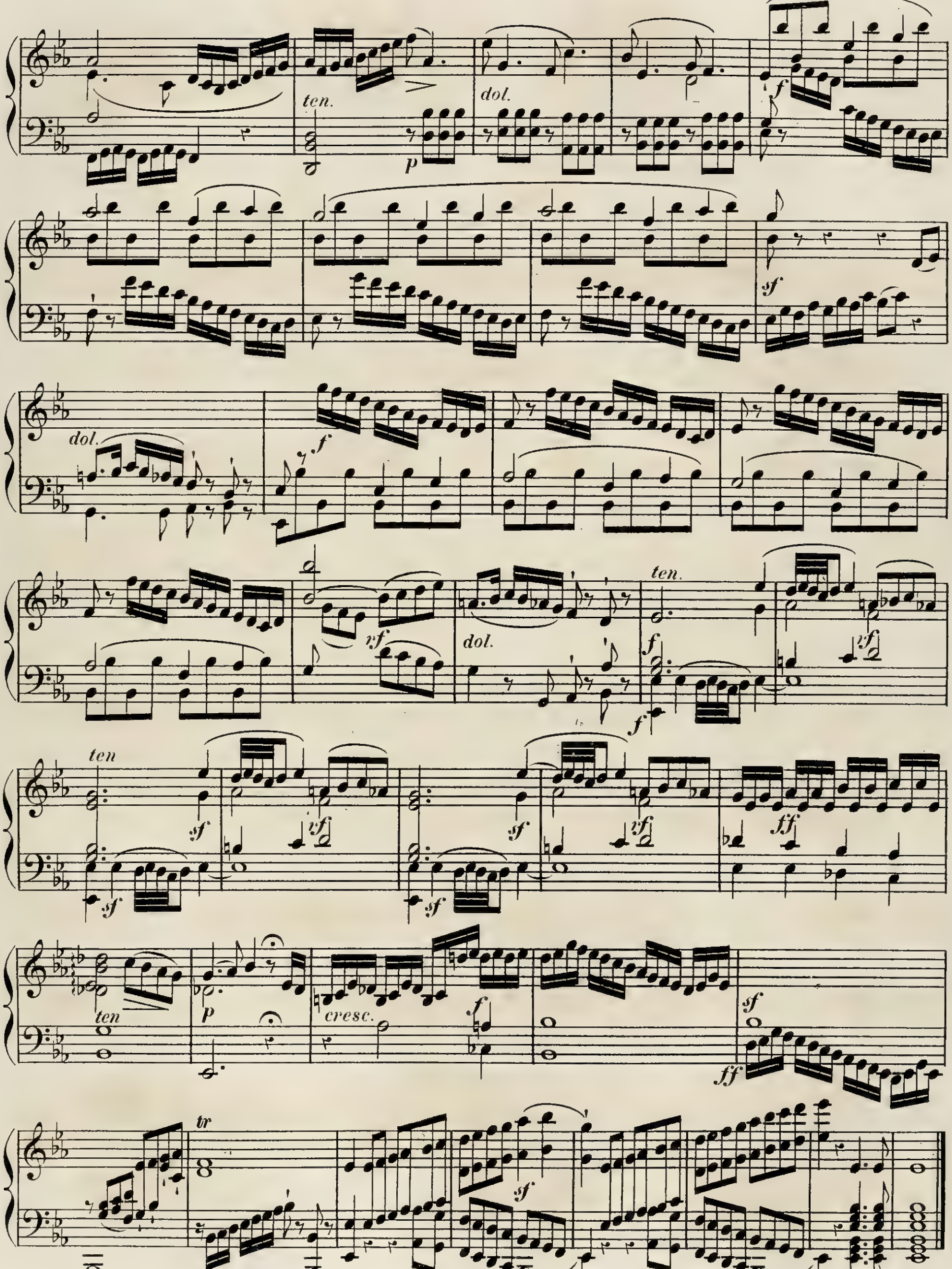
PUBLIÉ PAR L. FARRENC,— PARIS, 1870.

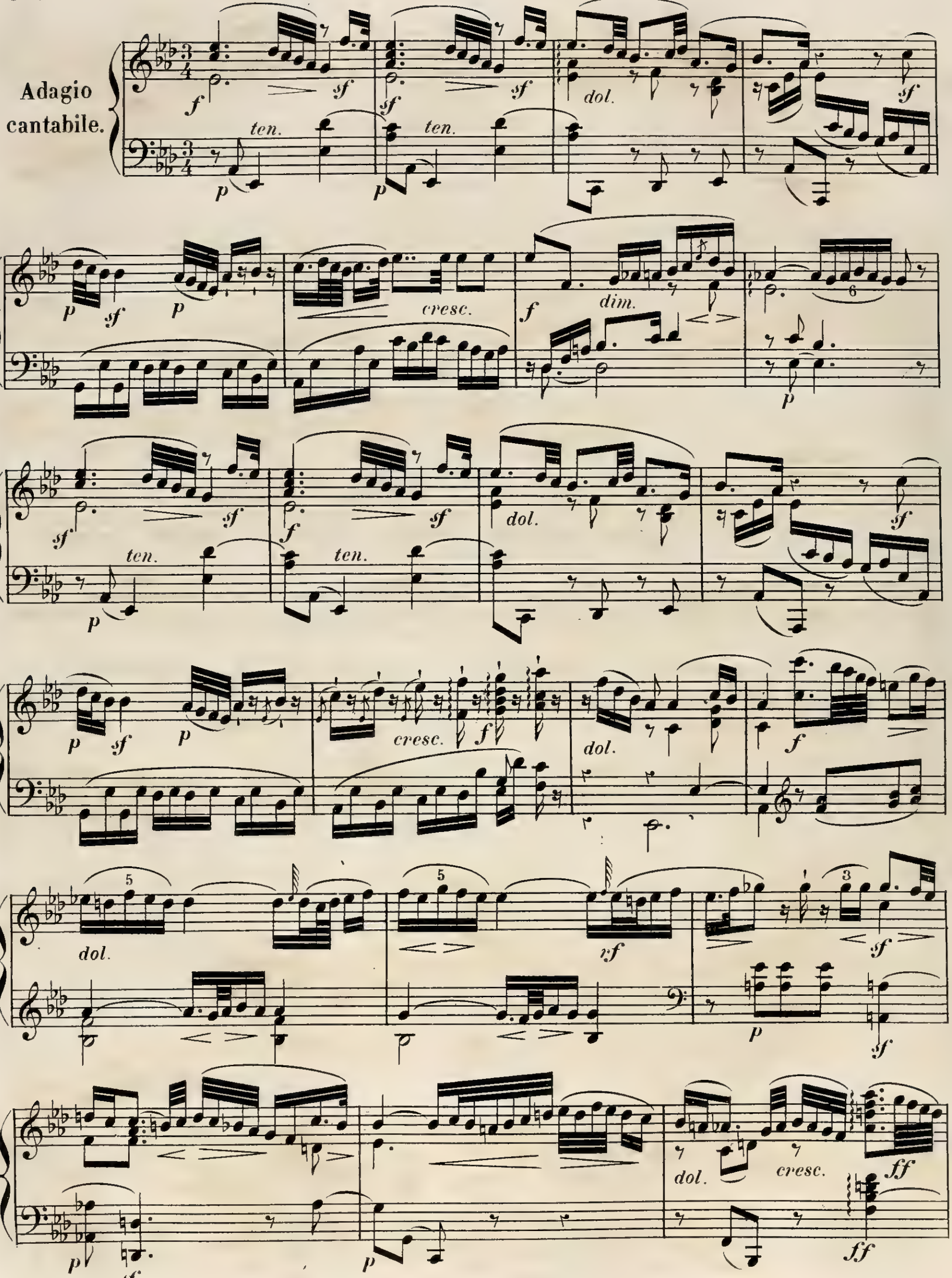
T. d. P. (5) F. 4.
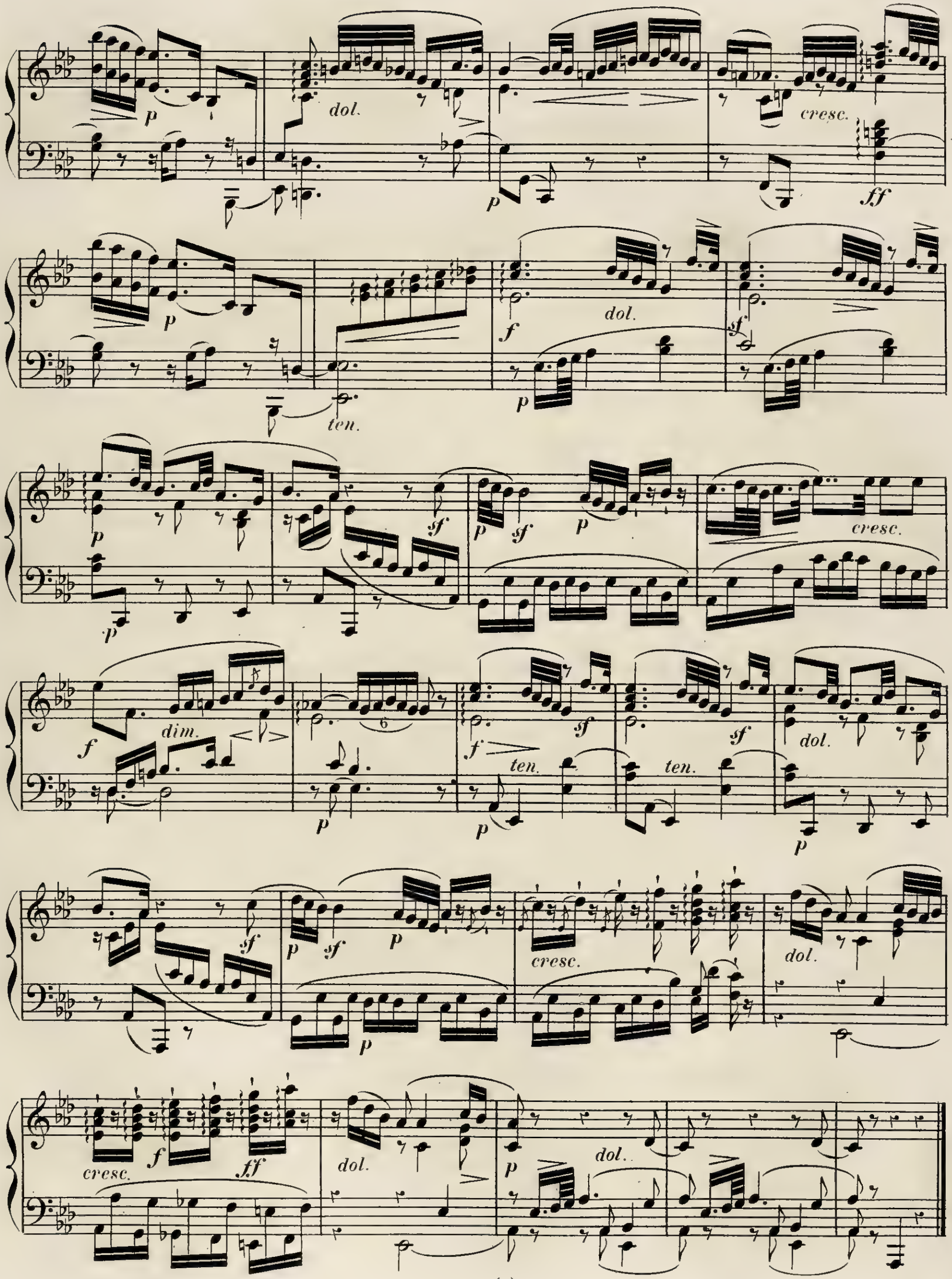

Sonata I.
Allegro.
ten.
dol.
ten.
dol.
dol.
cresc.
dim.
cresc.
dol.

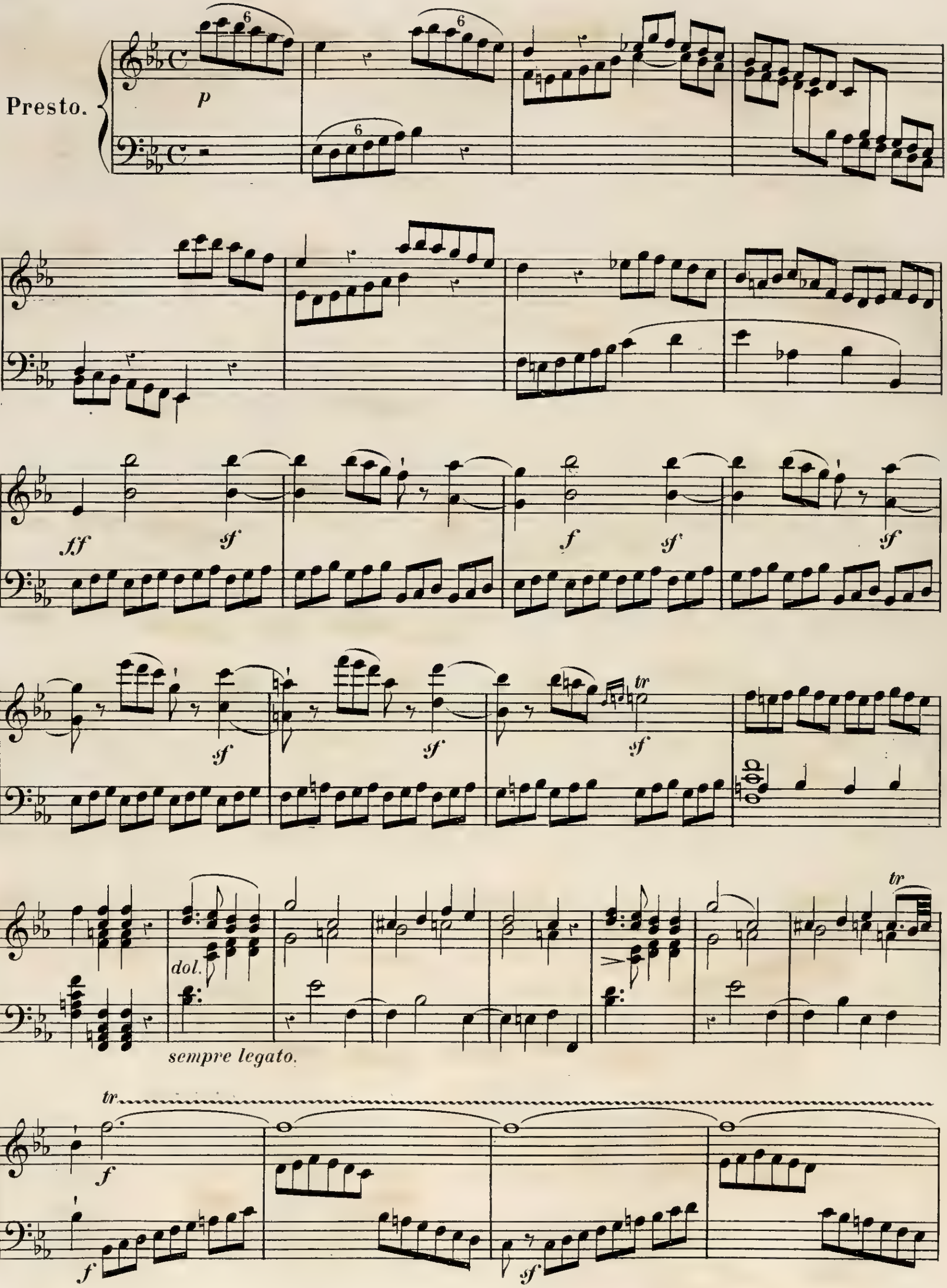

ten.
sf
dol
f
sf ten.
ff
cresc.
tr
p
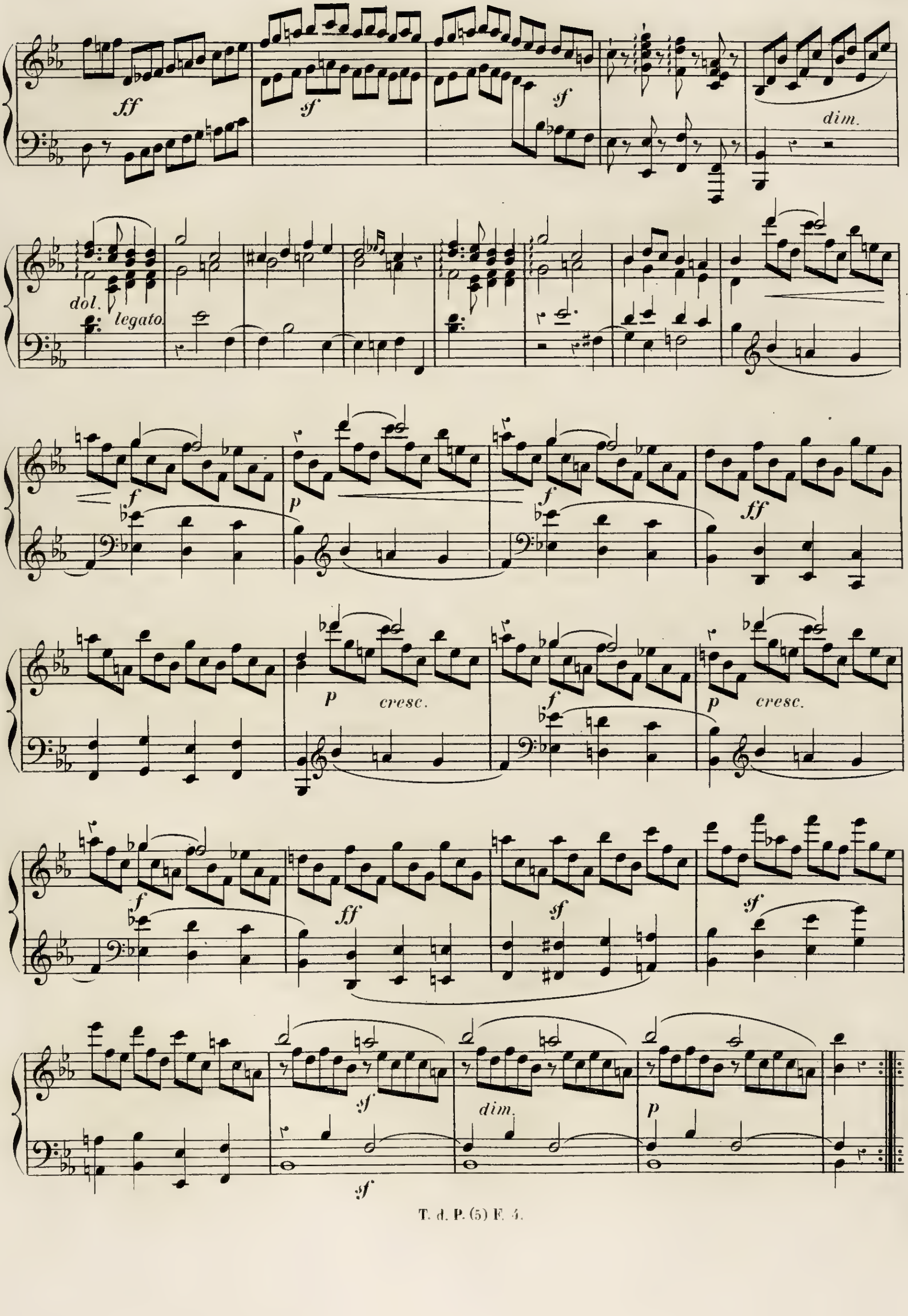

sempre piano.
cresc.
ten.
ten.
ten.
mezzo
mezzo
dol.
cresc.
pp
ten.
ten.
mezzo.

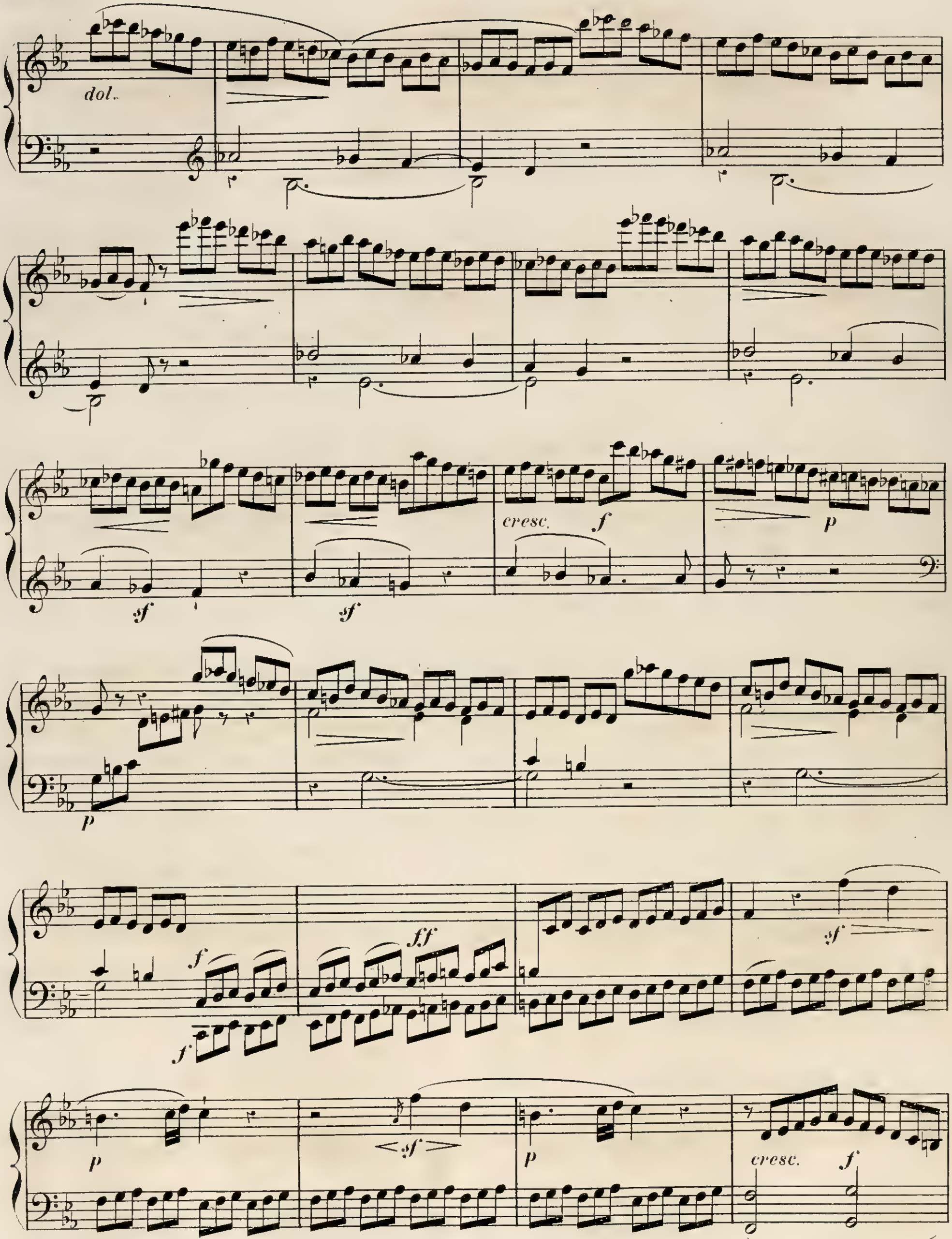

ten.
dol.
ten.
dol.
ten.
ten
ten
cresc.
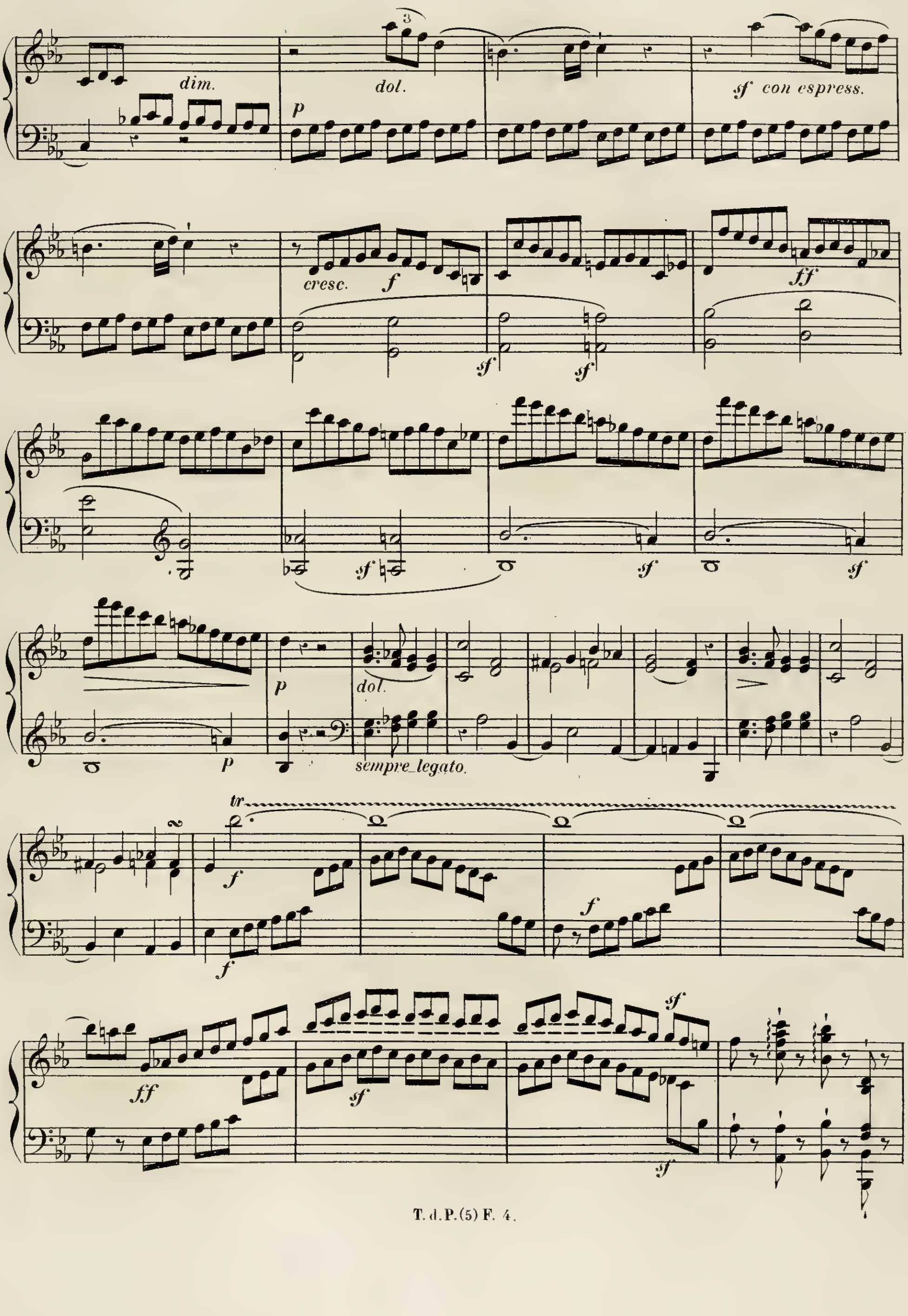

Adagio
cantabile.
ten.
dol.
cresc.
dim.
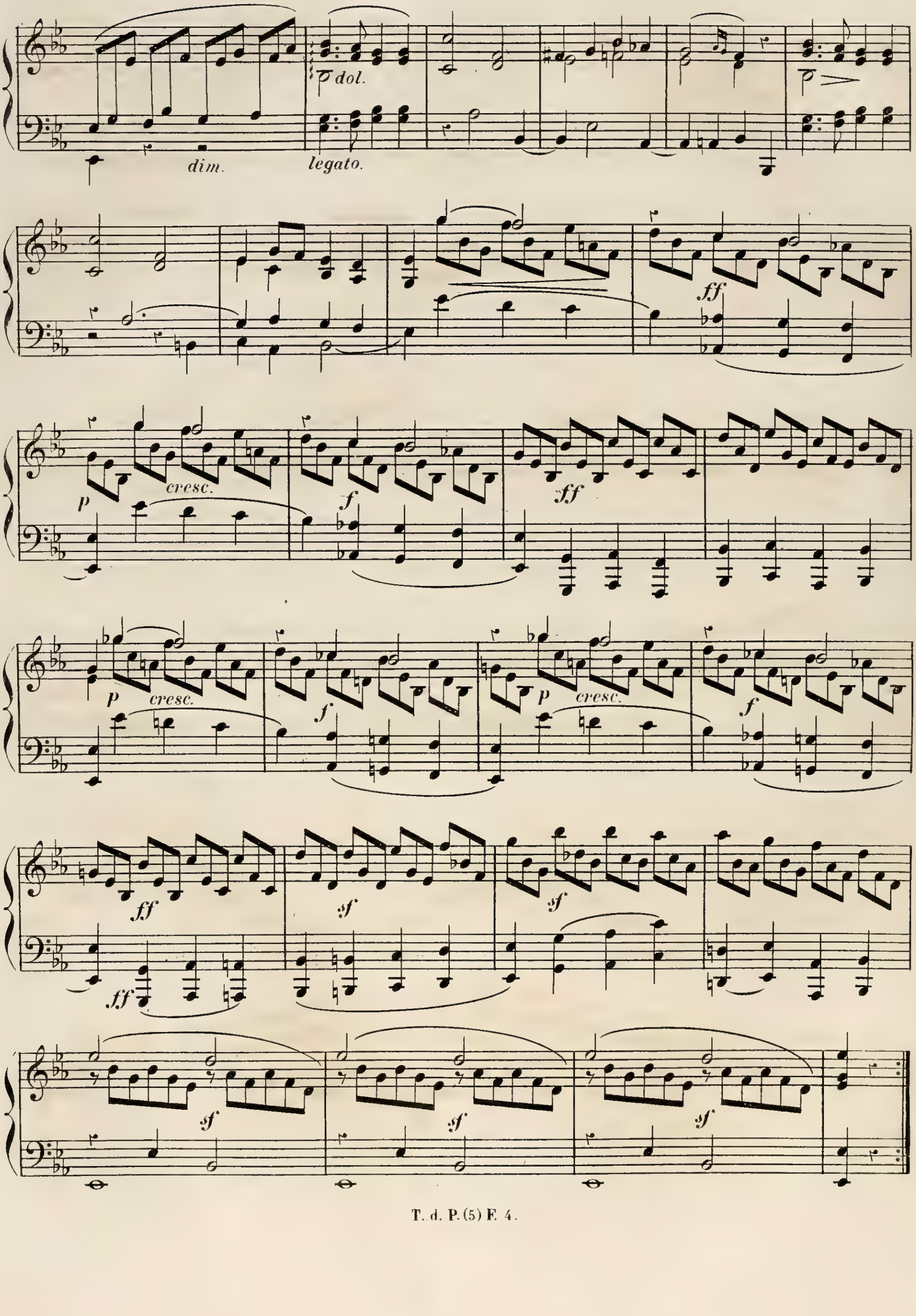

p
dol.
cresc.
ff
ten.
f
sf
dim.
6


Presto.
p
6
ff
sf
f
tr
dol.
sempre legato.


ff
sf
sf
dim.
dol.
legato
f
p
f
ff
p
cresc.
f
p
cresc.
f
ff
sf
sf
sf
dim.
p
sf
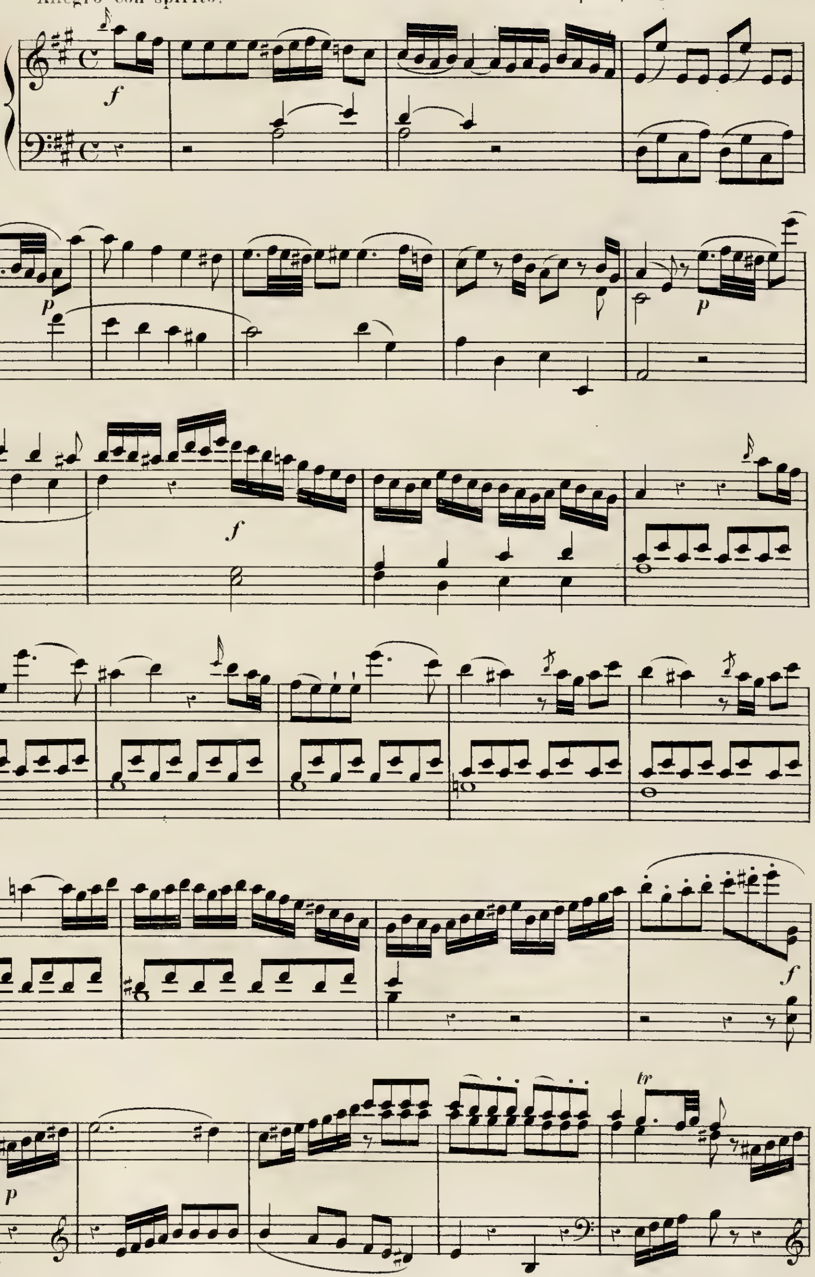

dol.
cresc.
f
p
sf
ff
cresc.

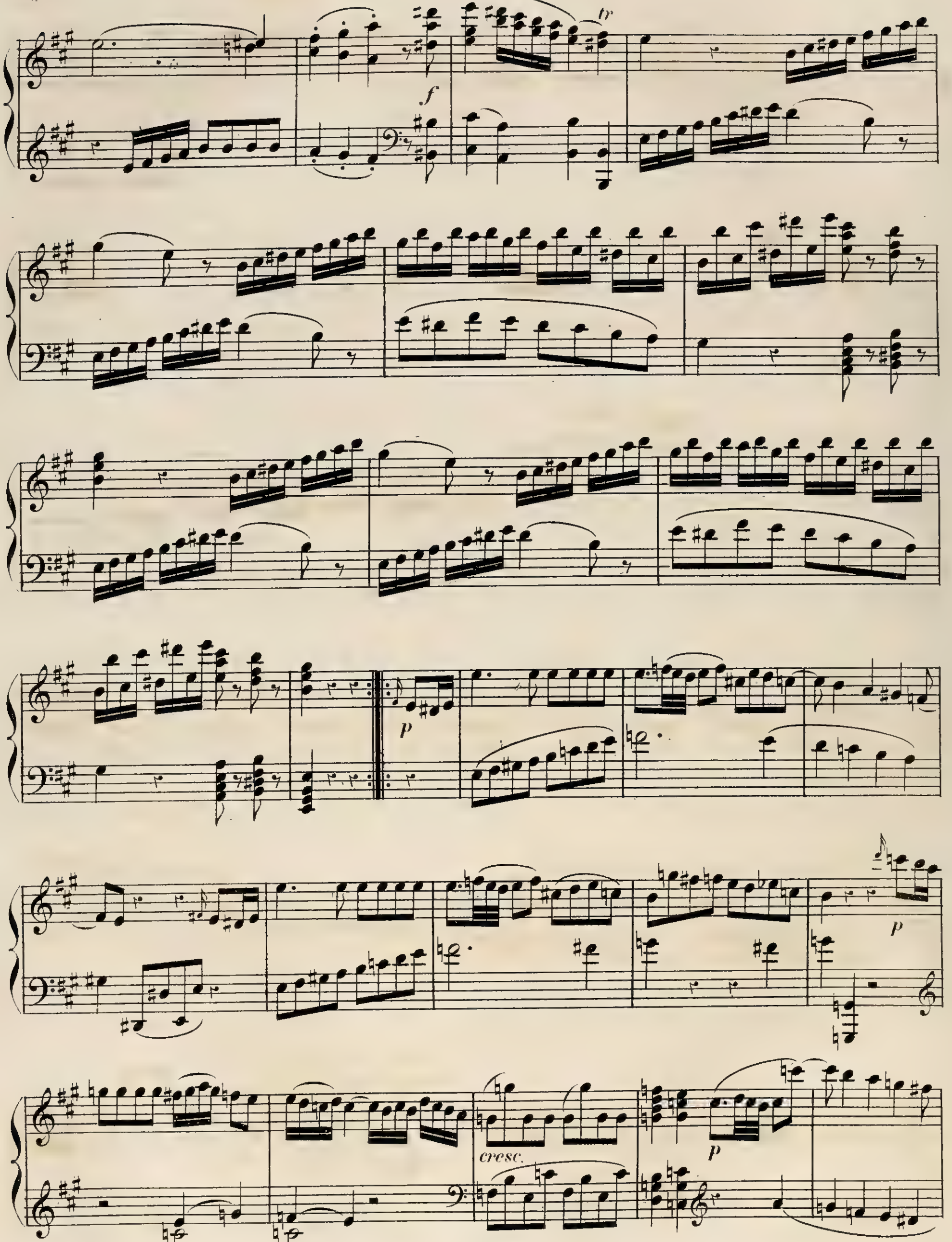

dim.
dol.
p
sf con espress.
cresc.
f
sf
ff
dol.
sempre legato.
tr
f
ff
sf

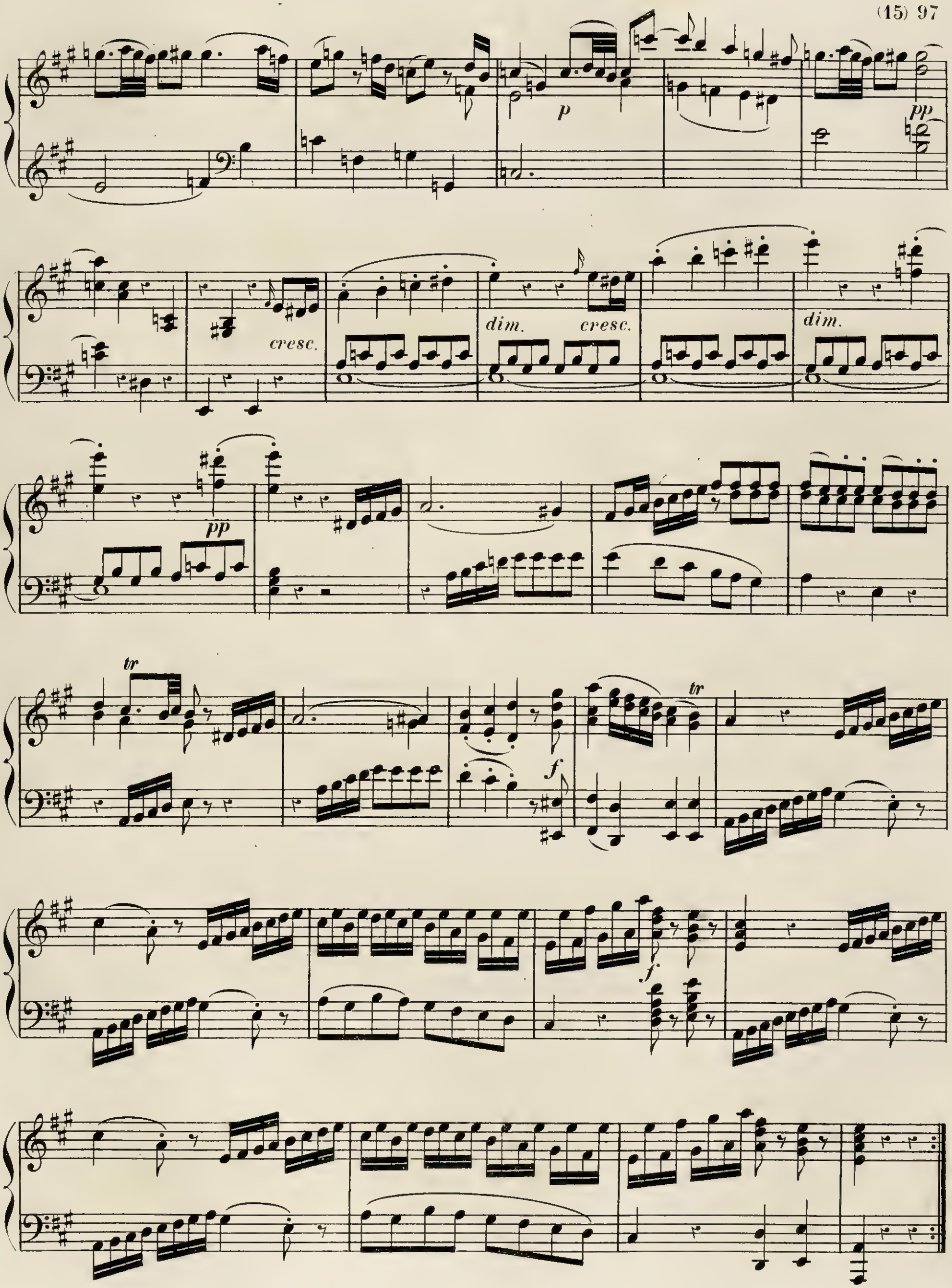

dol.
dim.
legato.
ff
p
cresc.
f
ff
p
cresc.
f
p
cresc.
f
ff
ff
sf
sf
sf
sf
sf
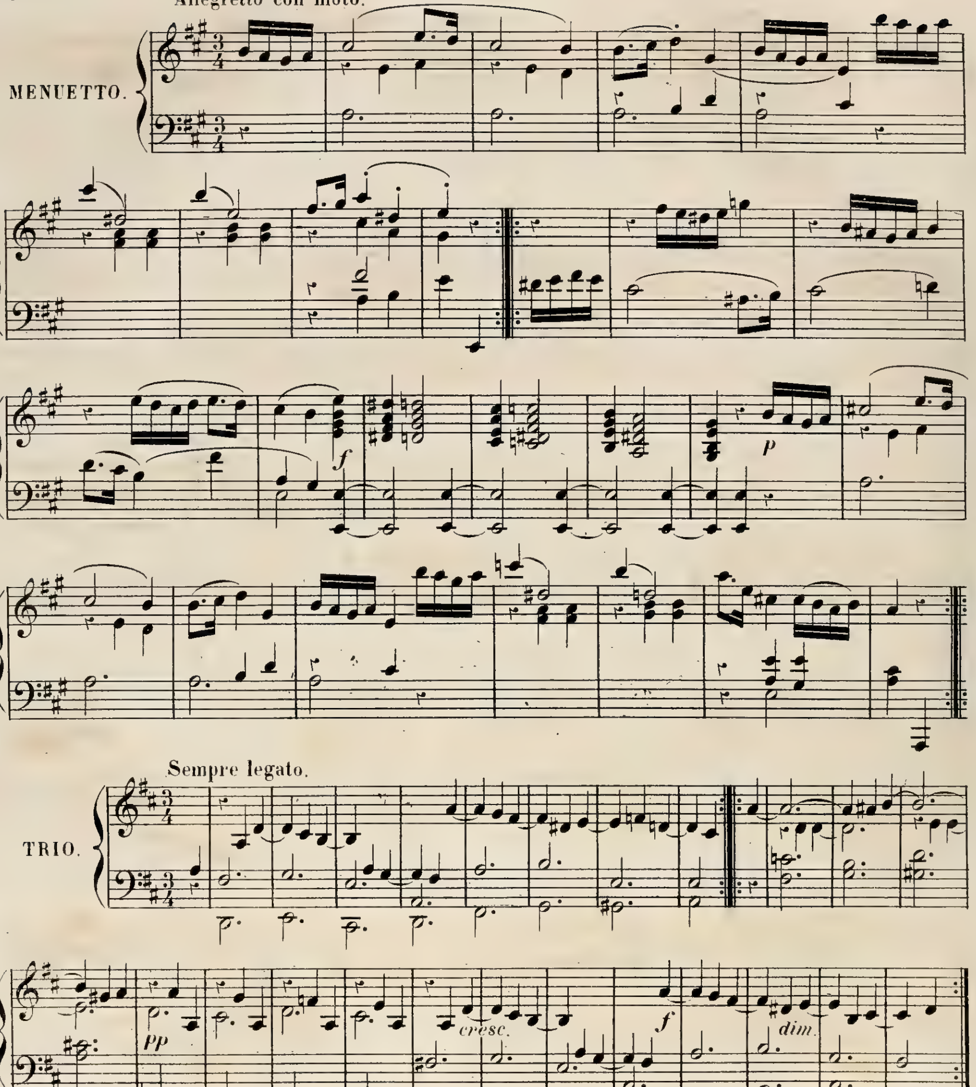
Allegro con spirito. Op: 10, Nº 1.
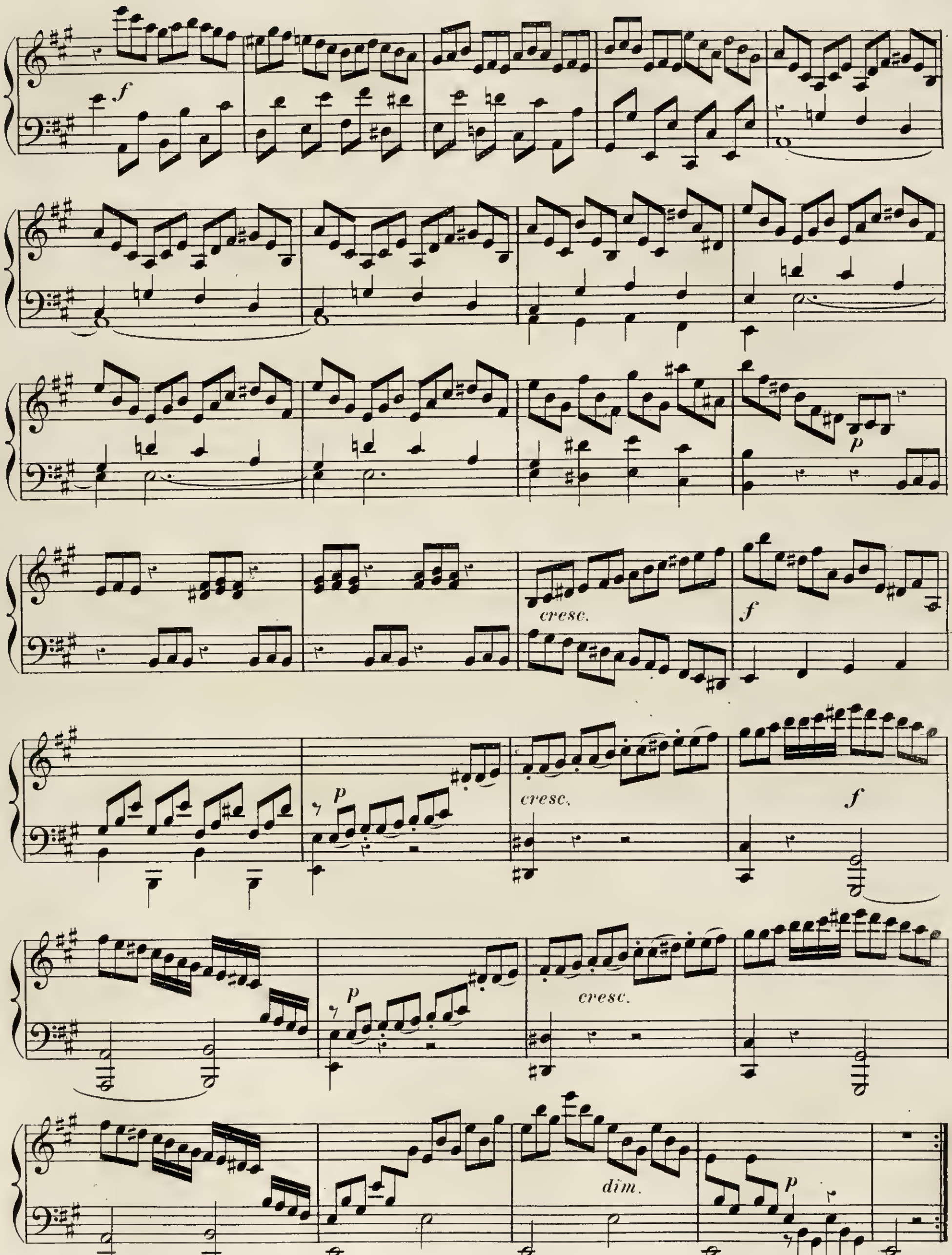
Sonata II.

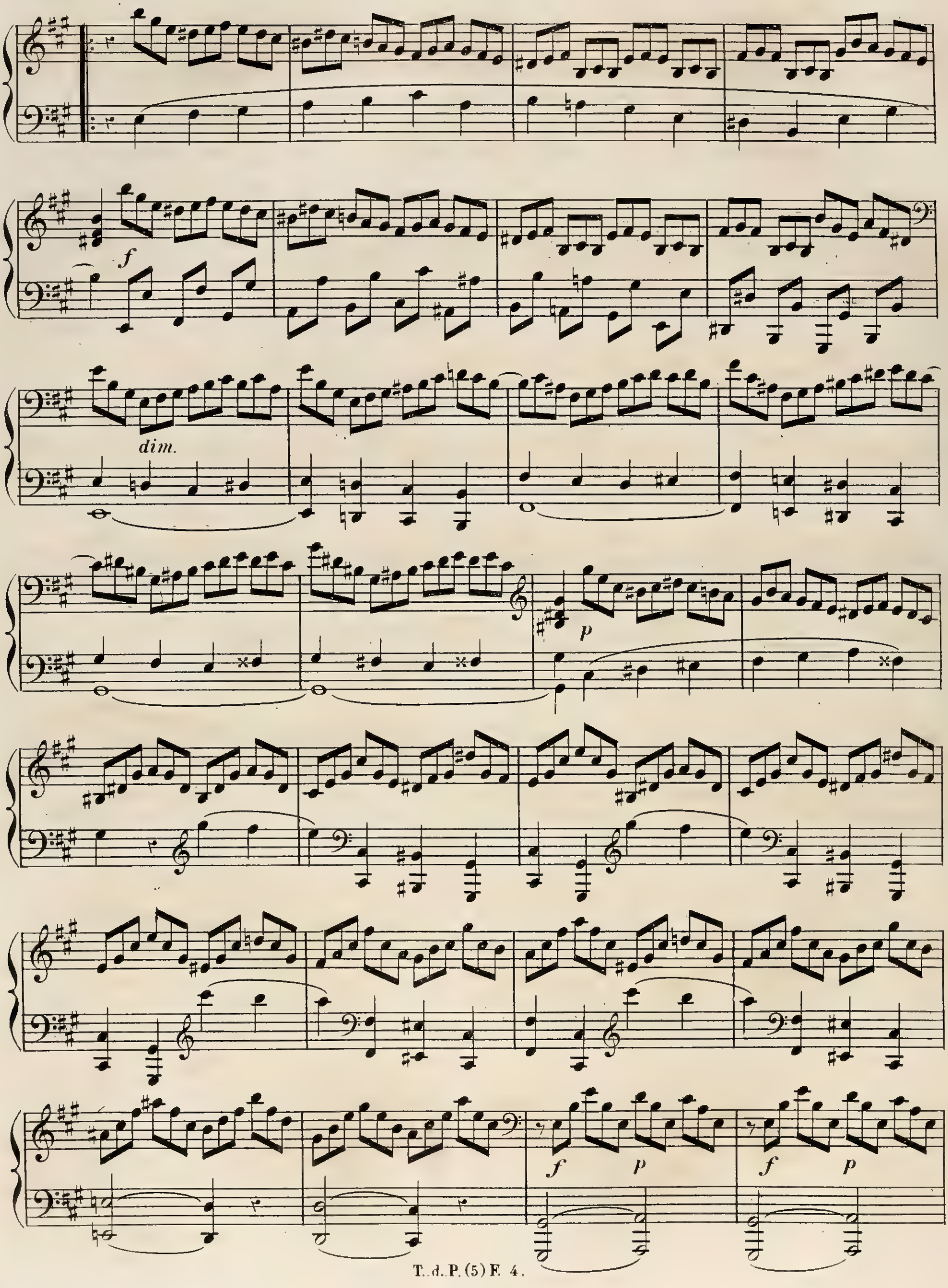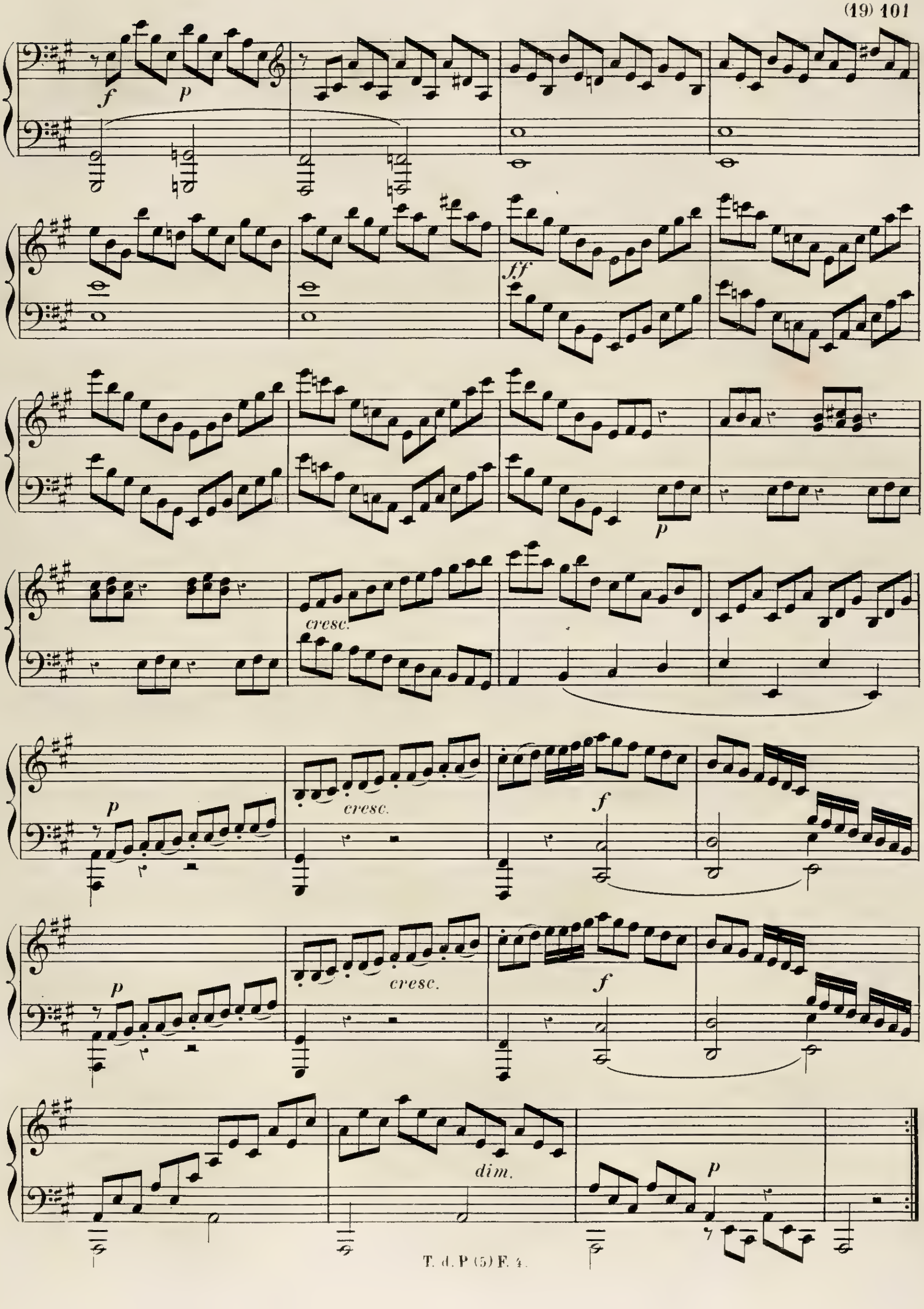



f
tr
p
p
cresc.
p


p
pp
cresc.
dim.
cresc.
dim.
pp
tr
tr
f
f

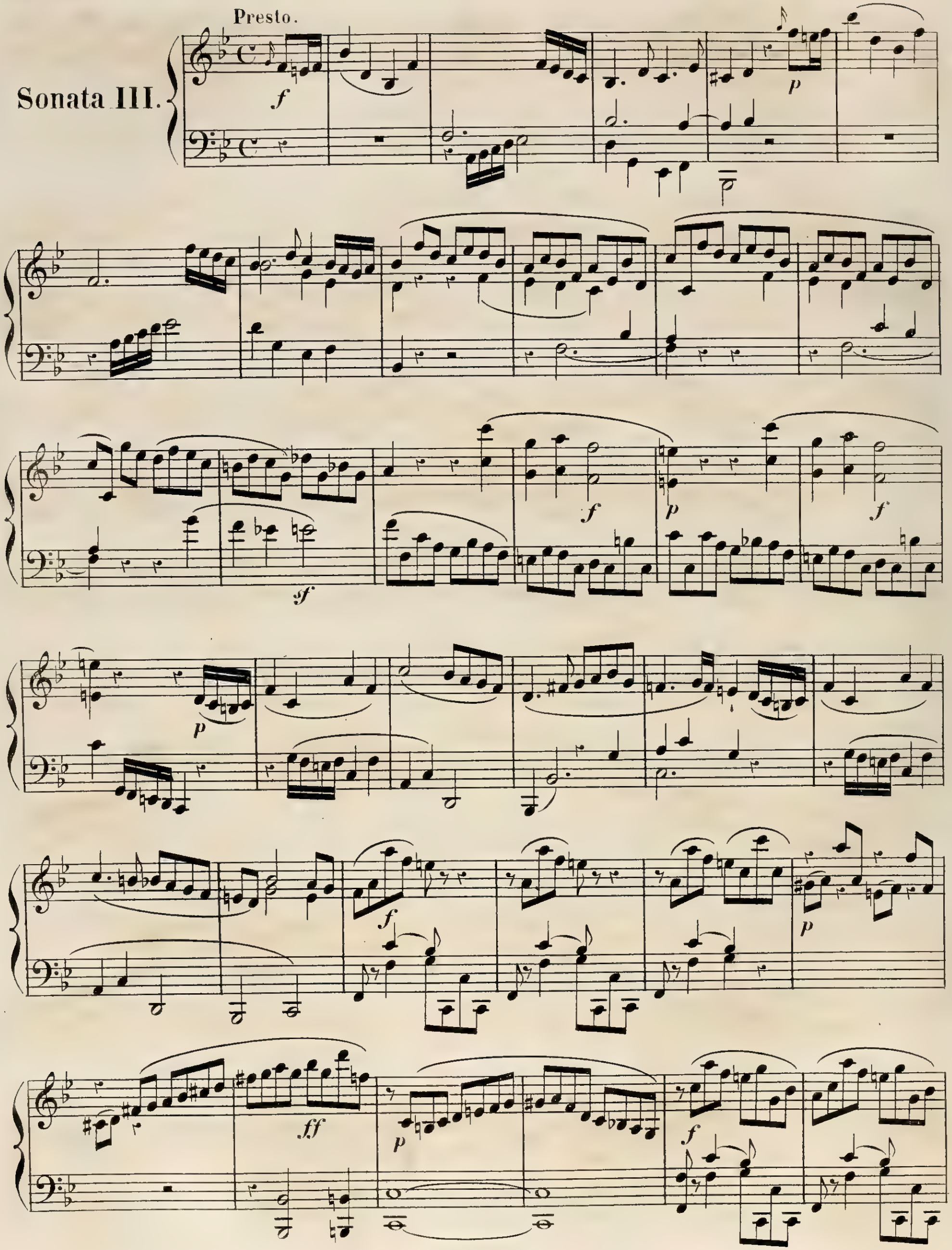

Allegretto con moto.
MENUETTO.
f
p
Sempre legato.
TRIO.
pp
cresc.
f
dim.
Menuetto da Capo.
Prestissimo.
p

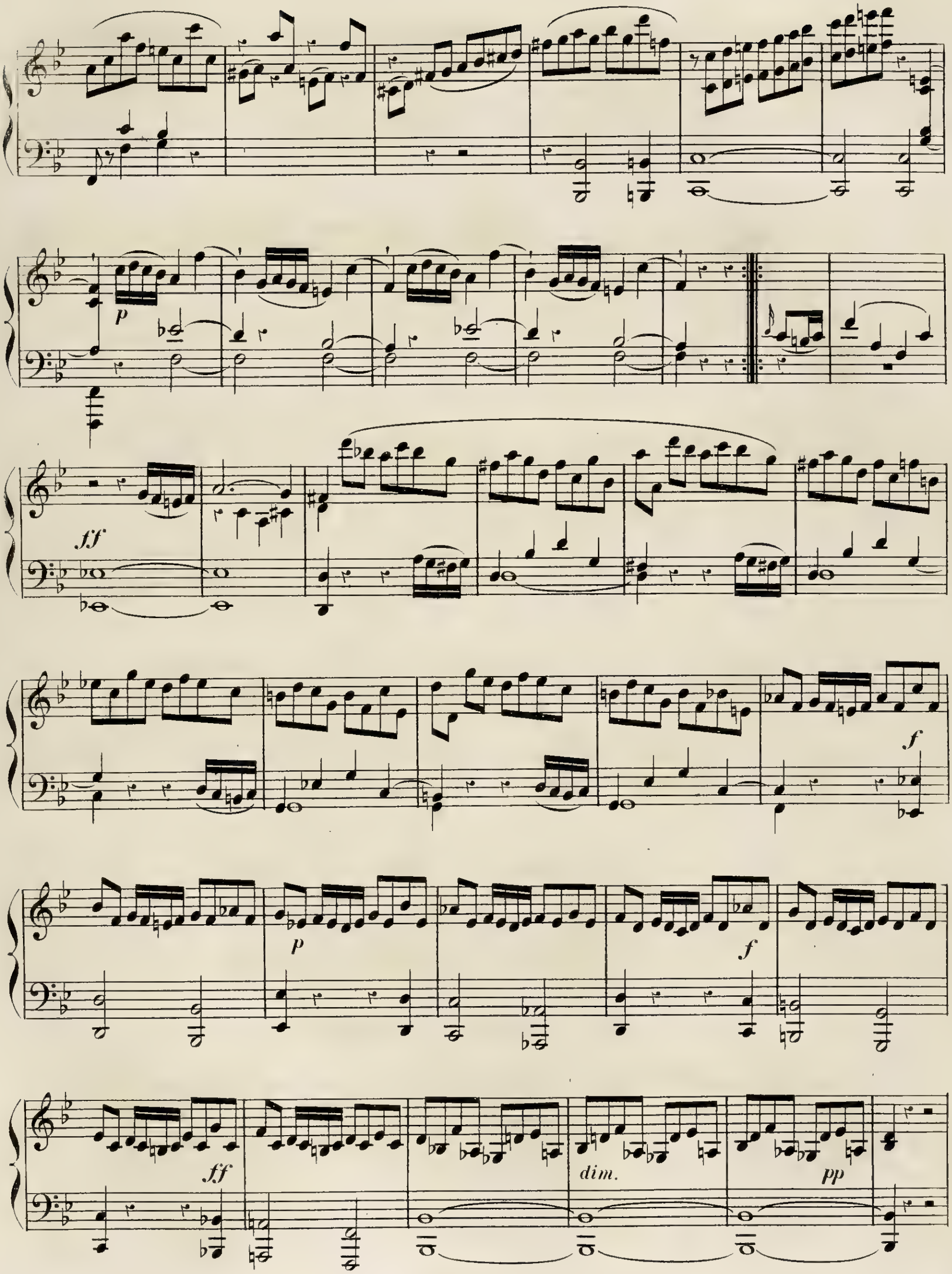

f
p
cresc.
f
p
cresc.
f
p
cresc.
dim.
p

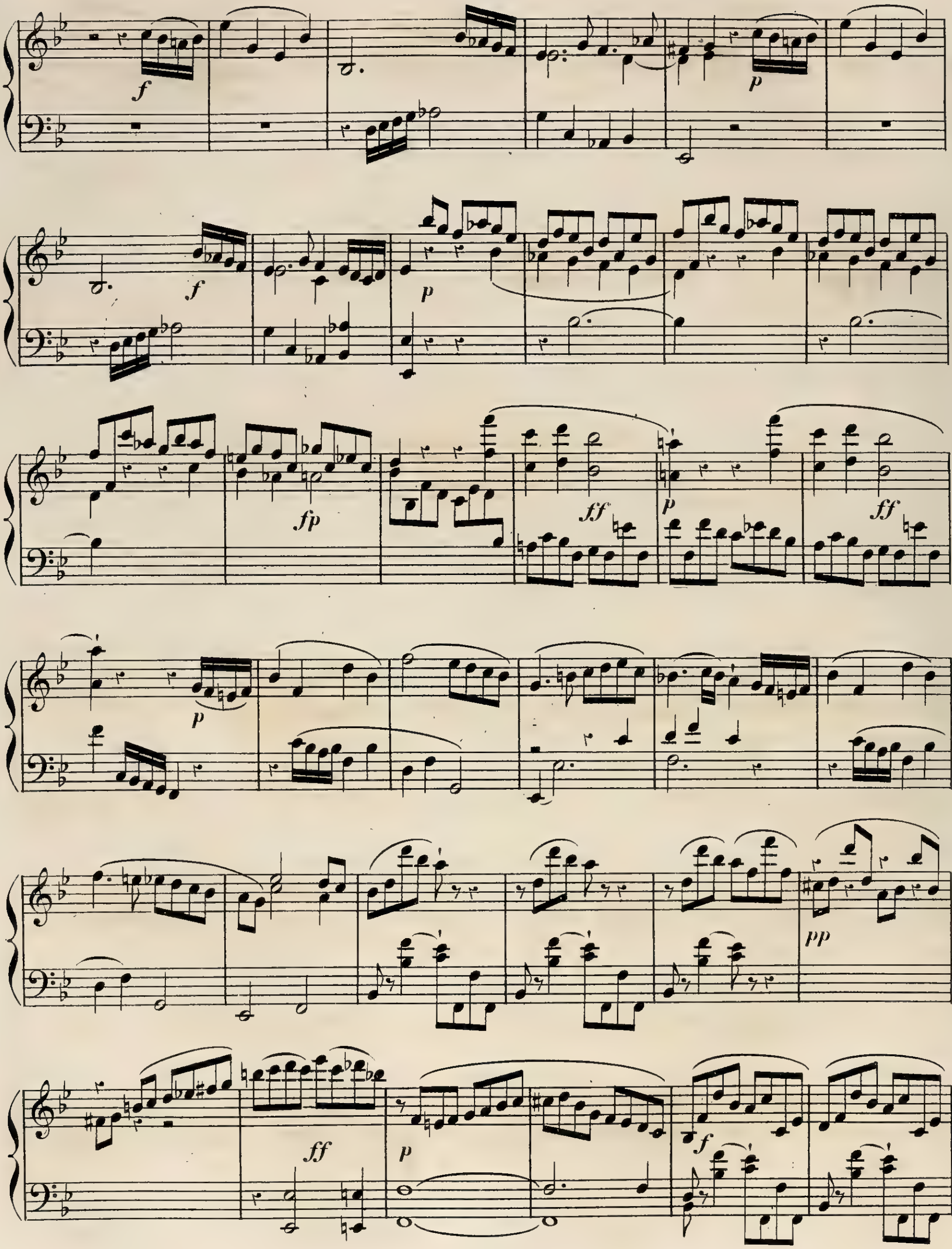

f
dim.
p
f
p
f
p

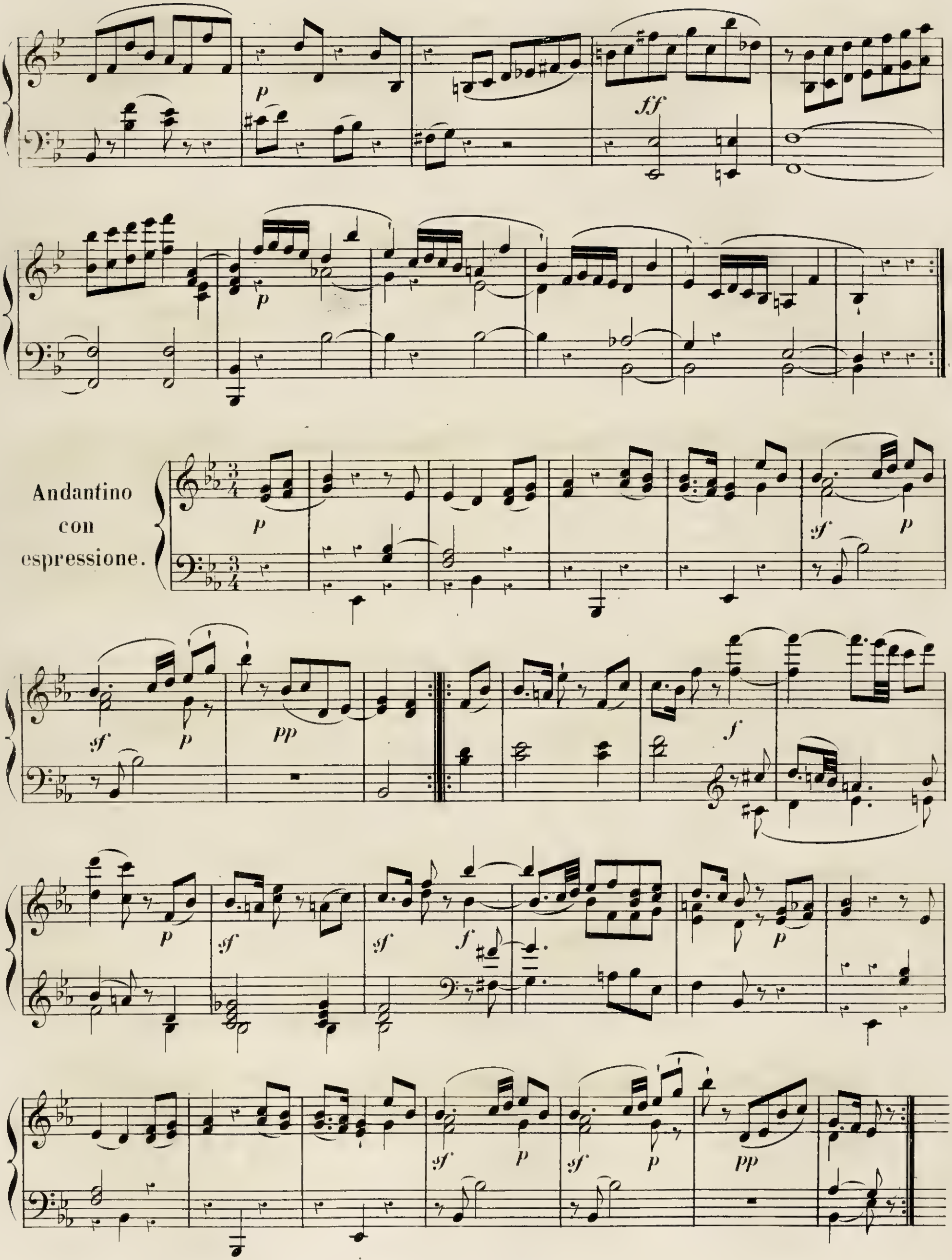

f
p
ff
p
cresc.
p
cresc.
f
p
cresc.
f
dim.
p

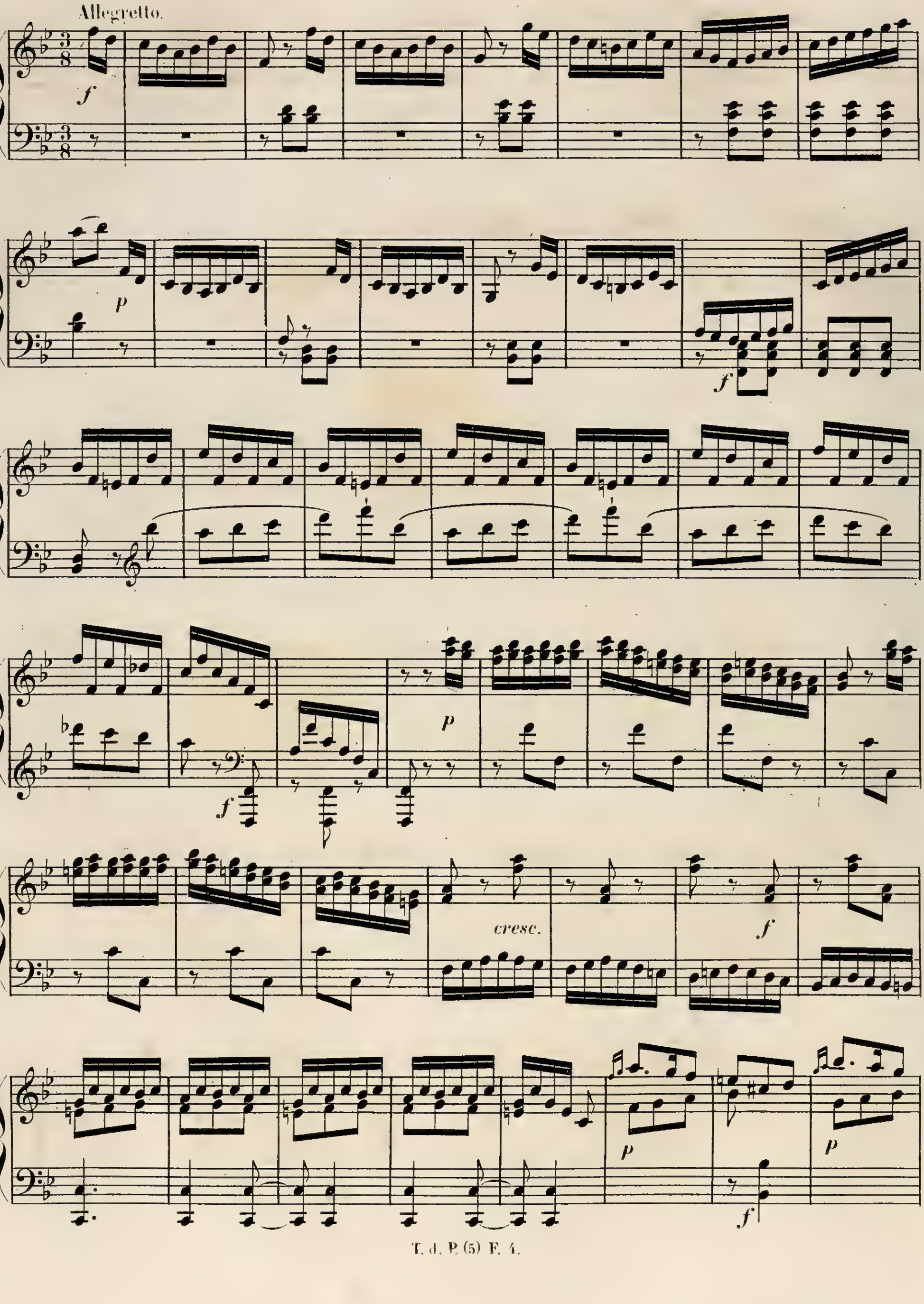
Sonata III.

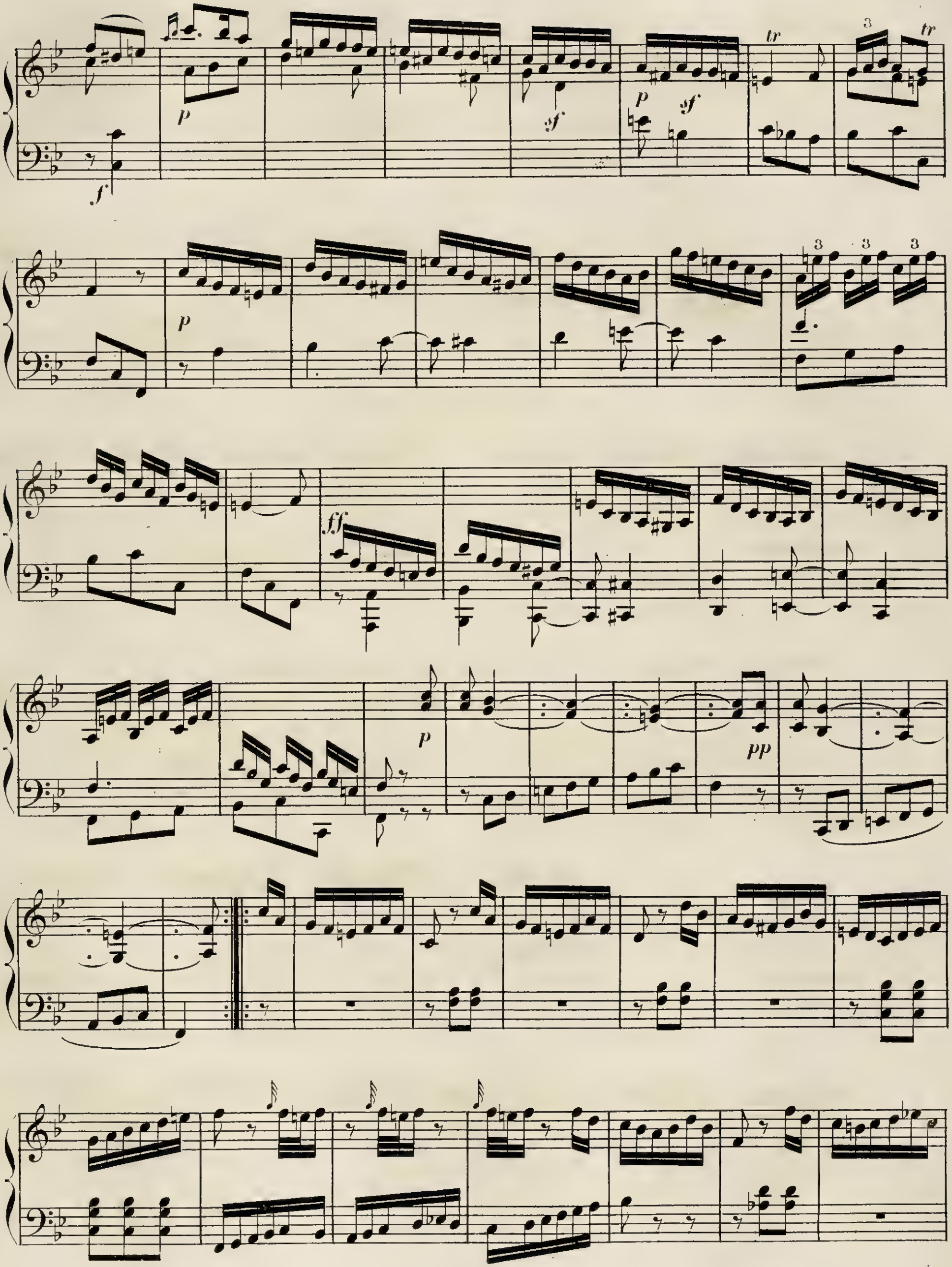


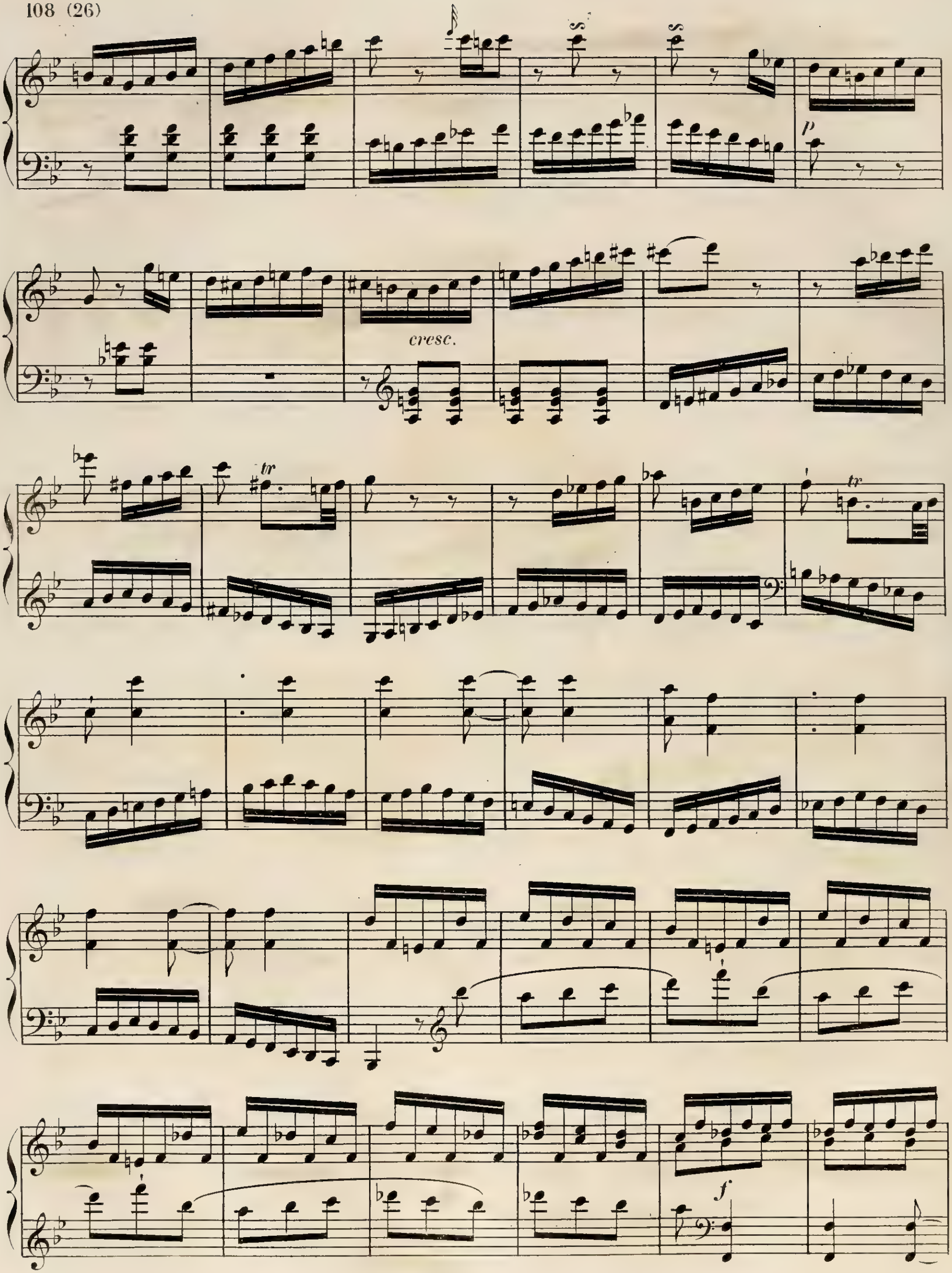

p
ff
f
p
f
ff
dim.
pp
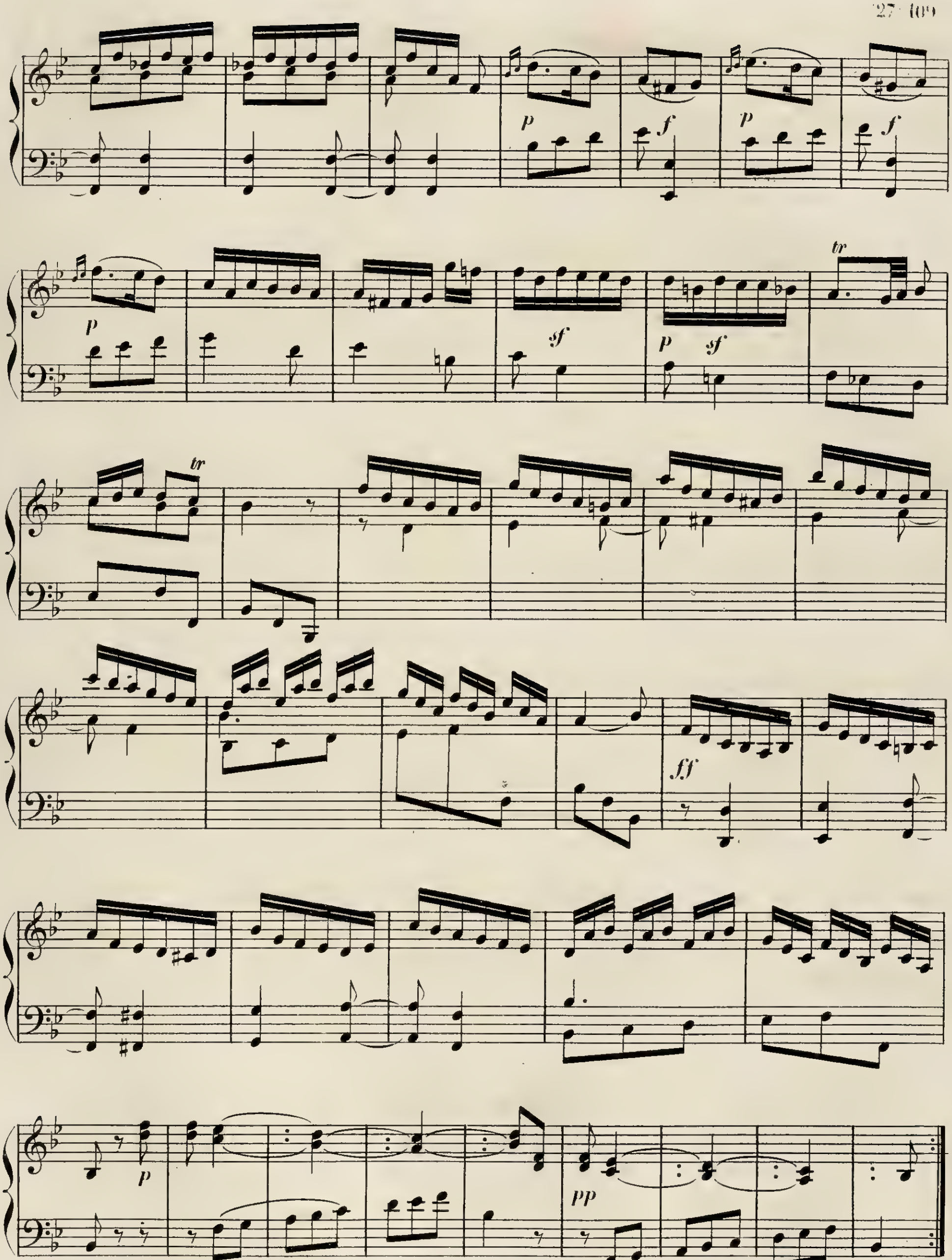

f
p
f
p
fp
ff
p
ff
p
pp
ff
p
f


Andantino
con
espressione.


Allegretto.
f
p
f
f
p
p
cresc.
f
p
f
p
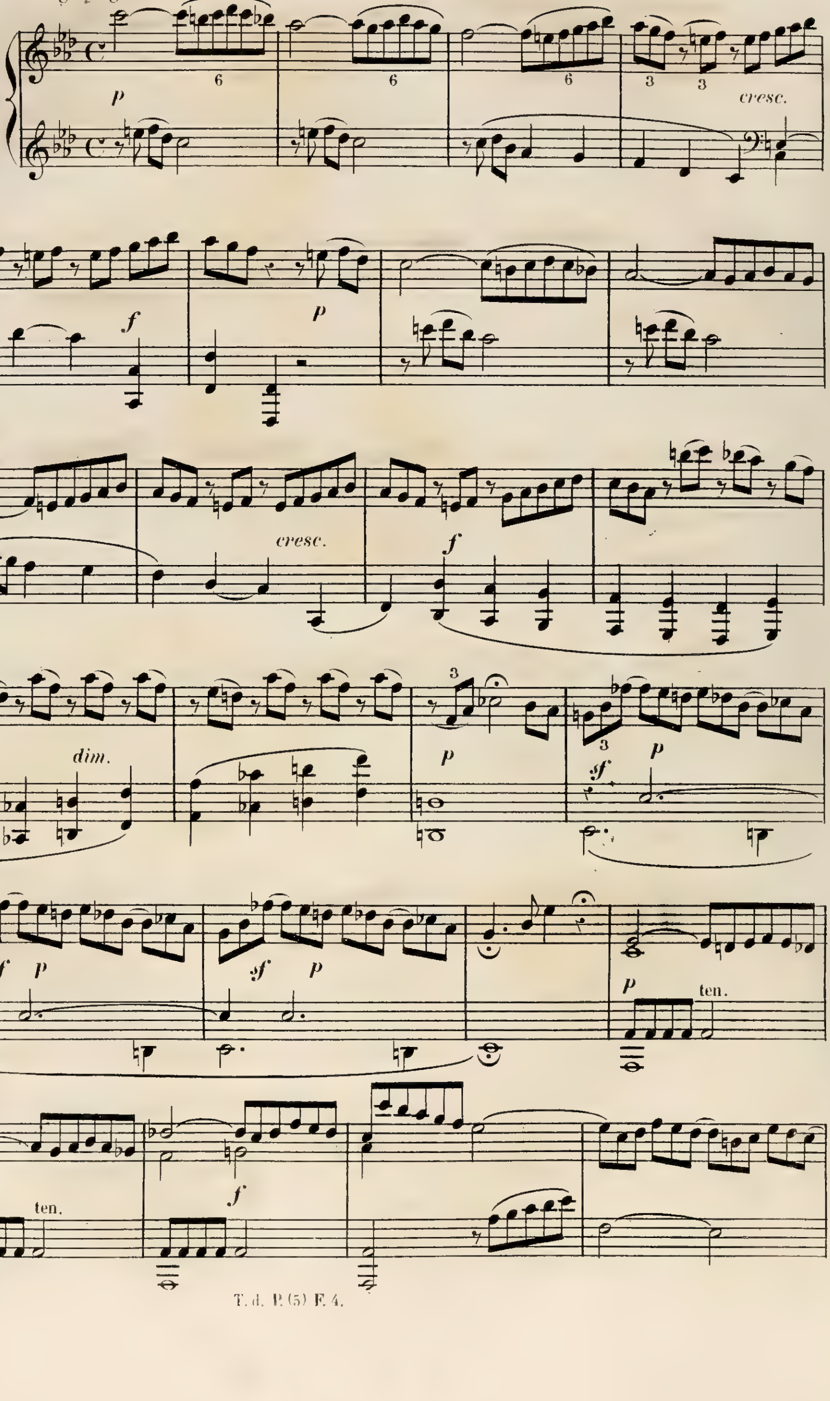



p
cresc.
tr
tr
f
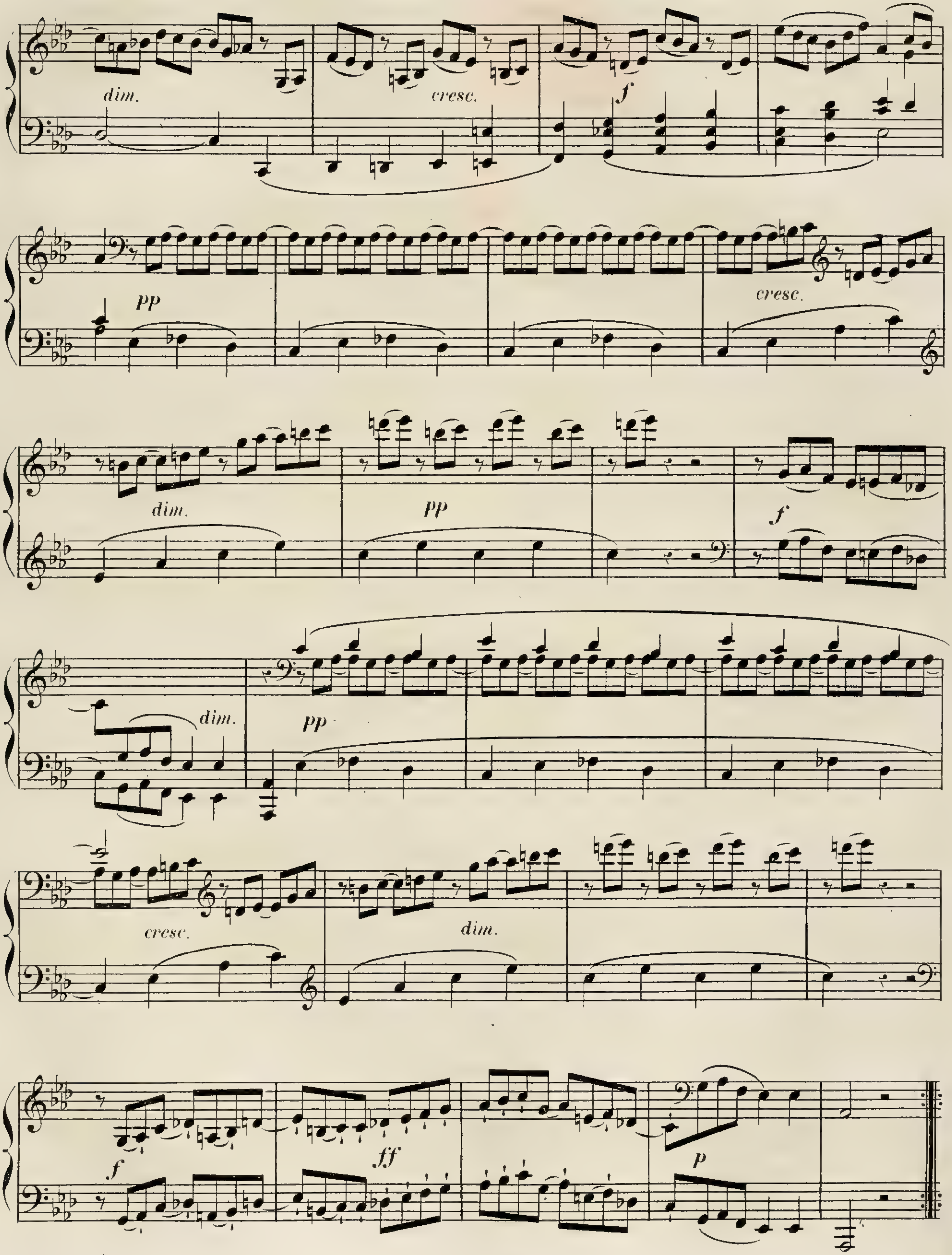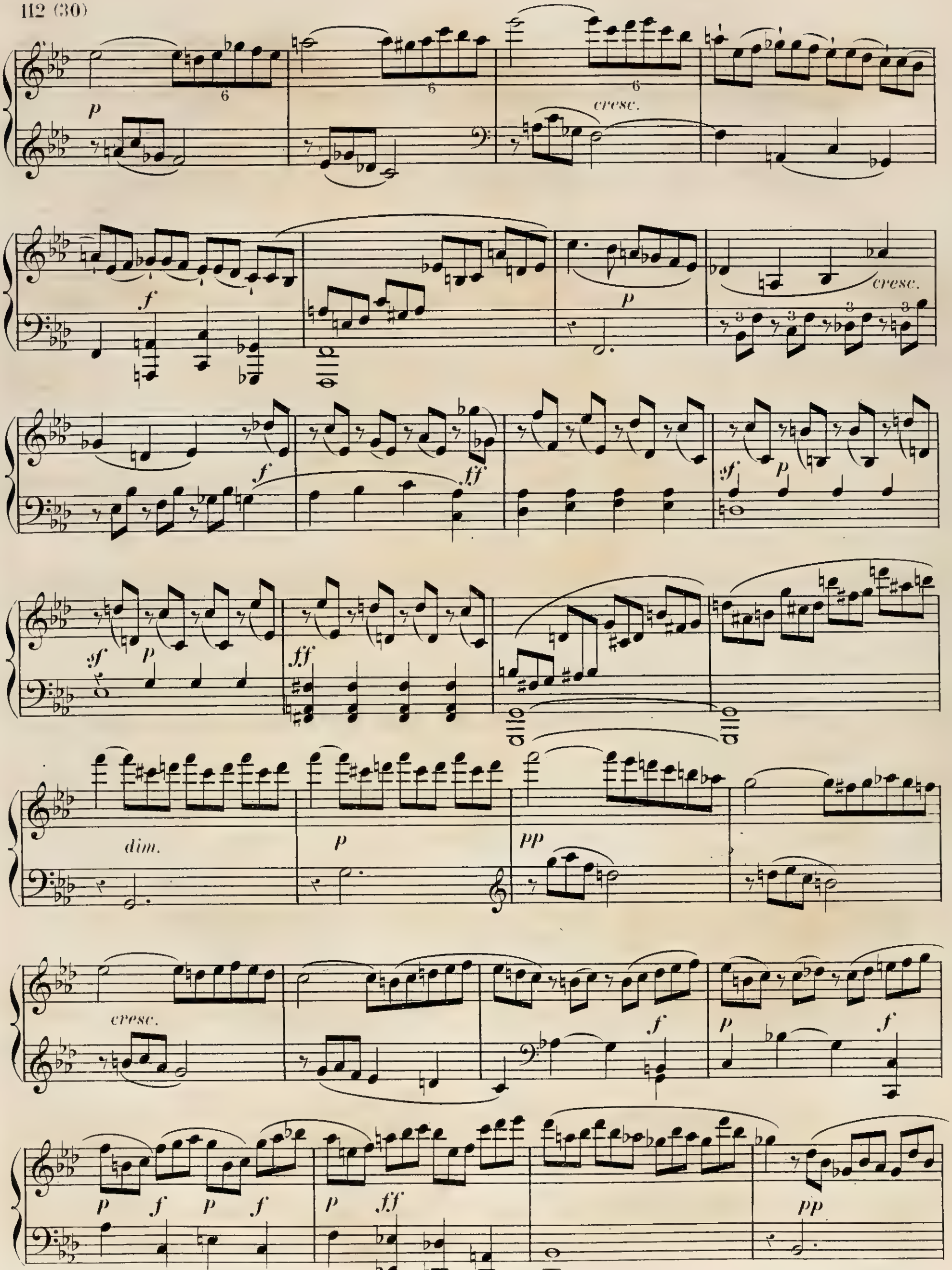


Op: 14, N° 3.
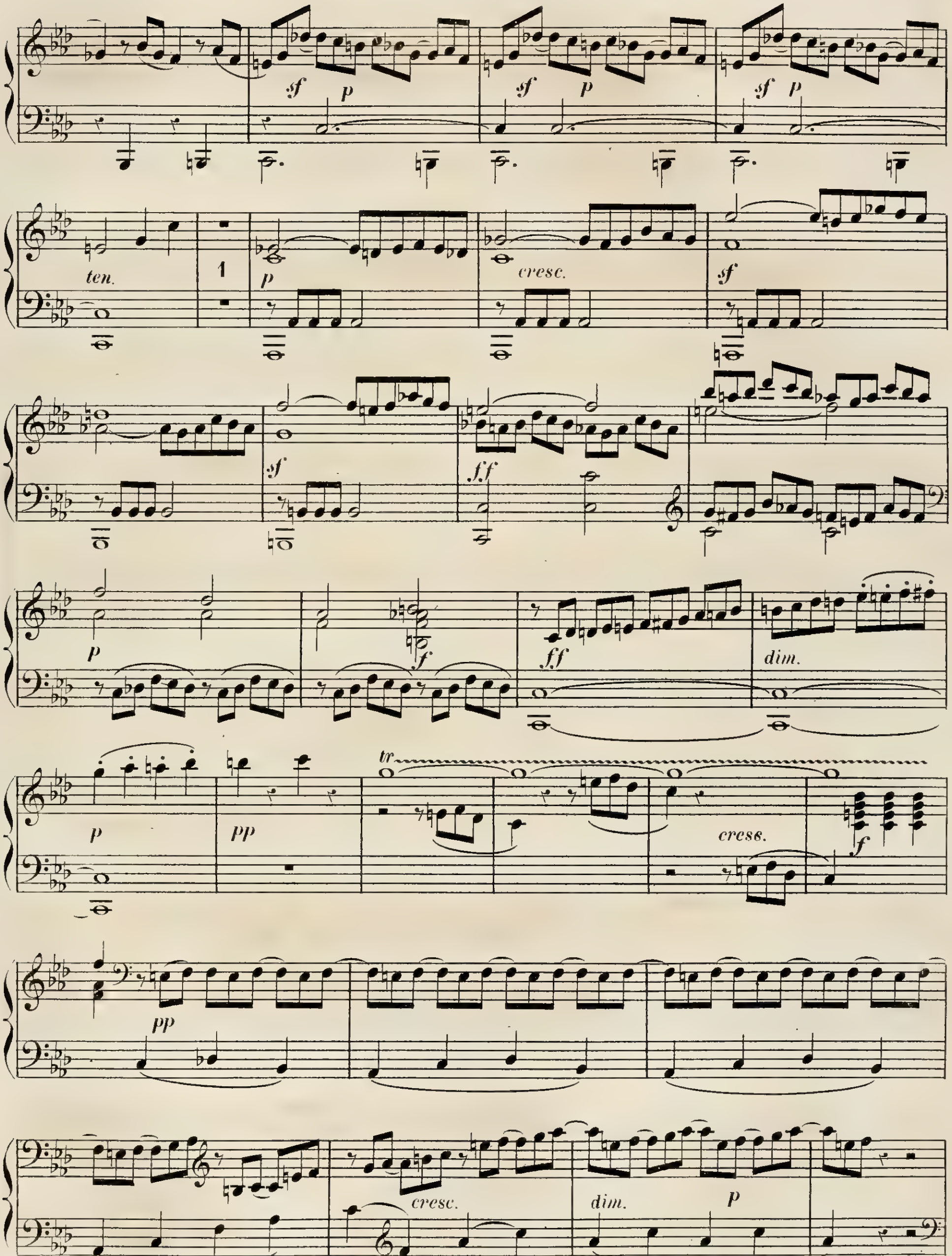
Allegro agitato.

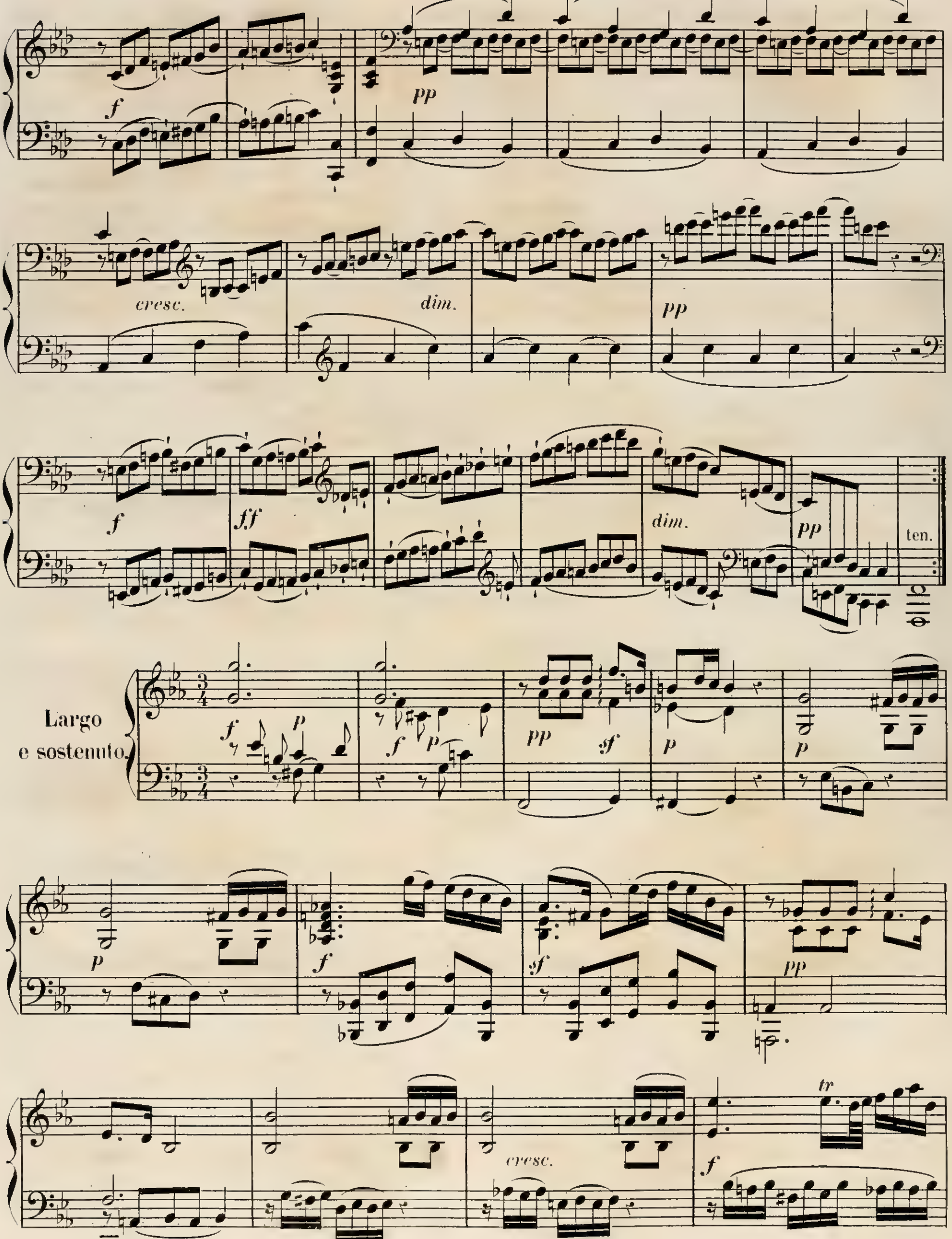
Sonata IV.
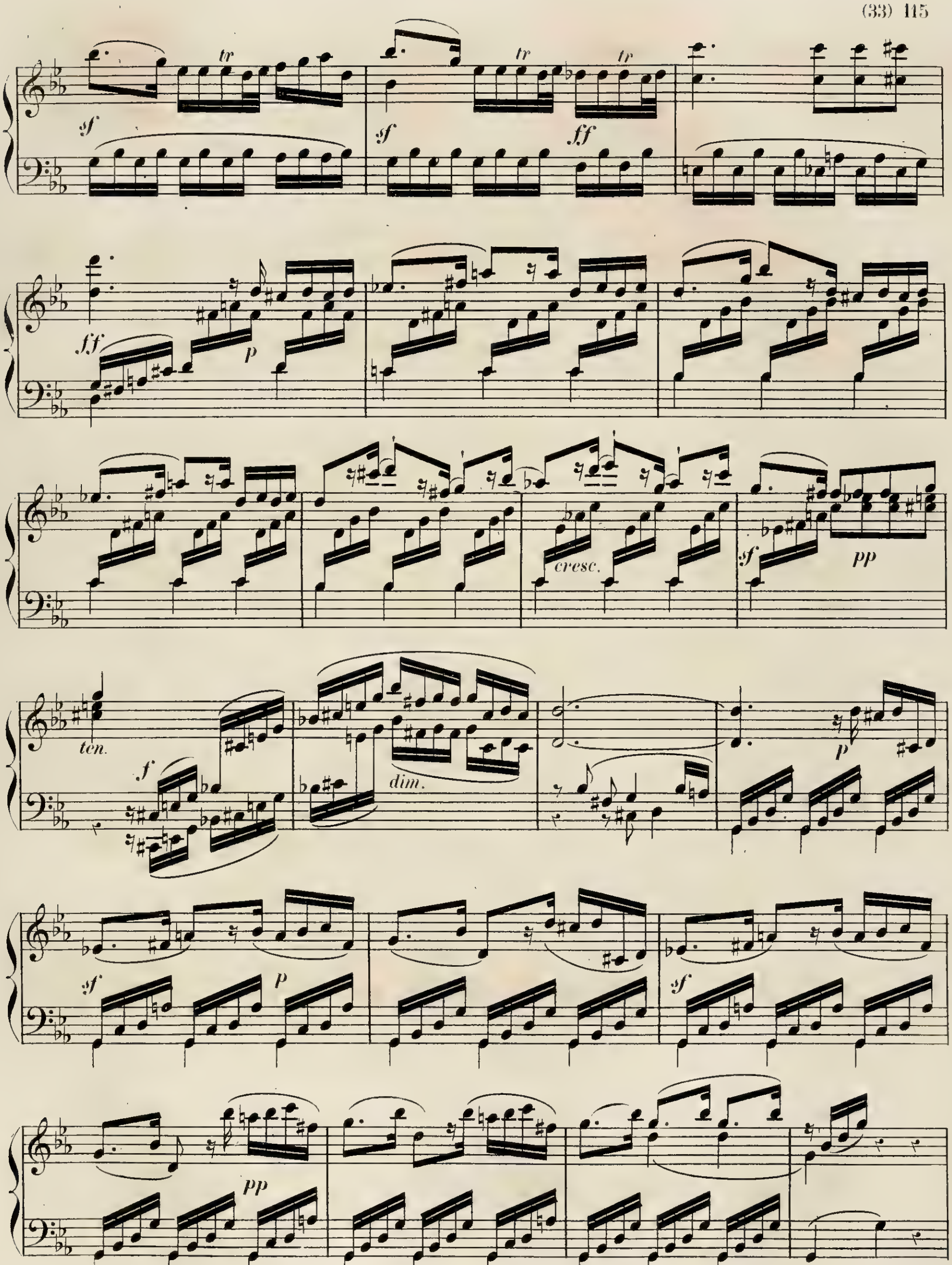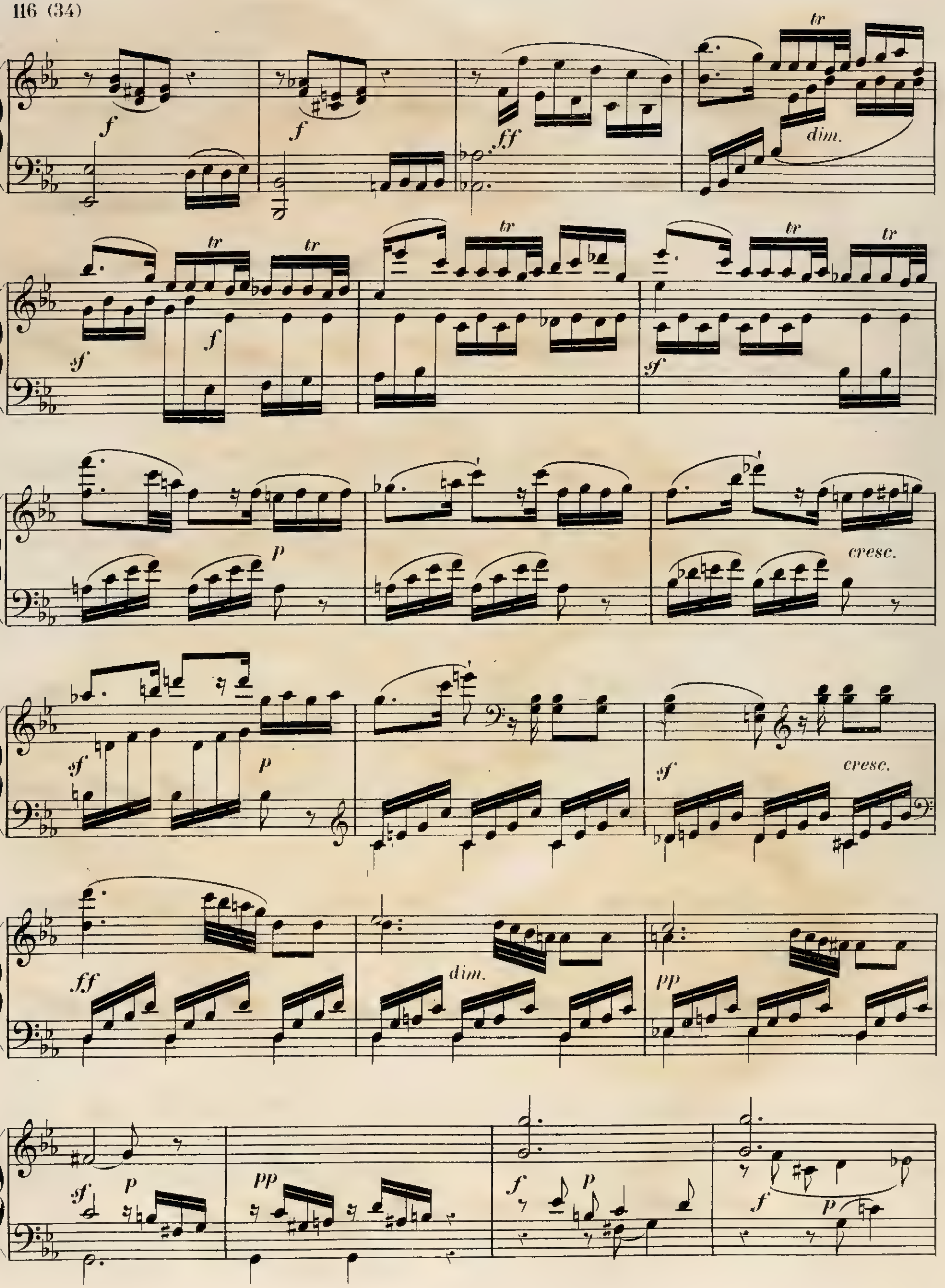



dim.
cresc.
f
pp
cresc.
dim.
pp
f
dim.
pp
cresc.
dim.
f
ff
p
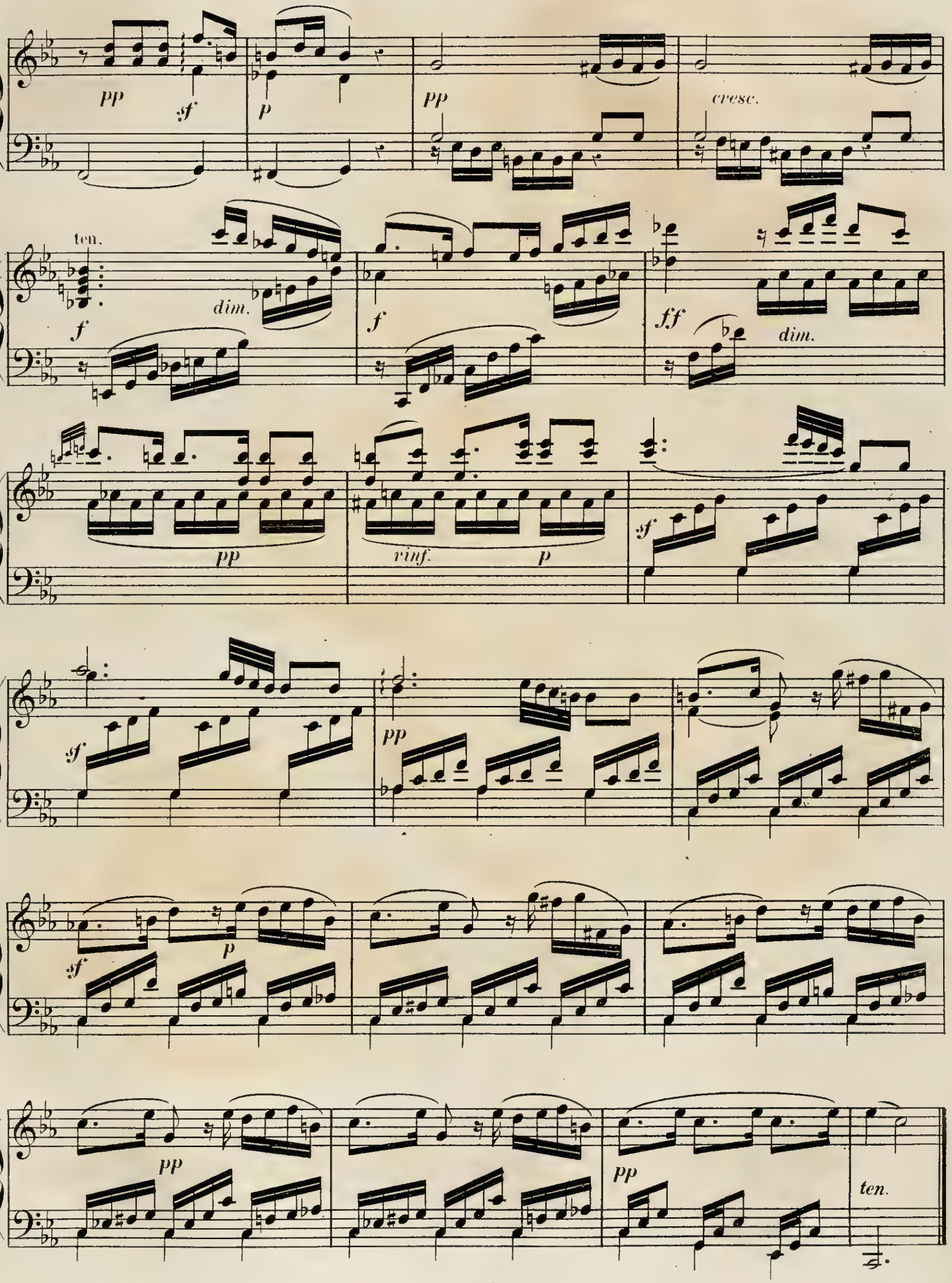

p
cresc.
f
p
cresc.
f
ff
p
dim.
p
pp
cresc.
f
pp
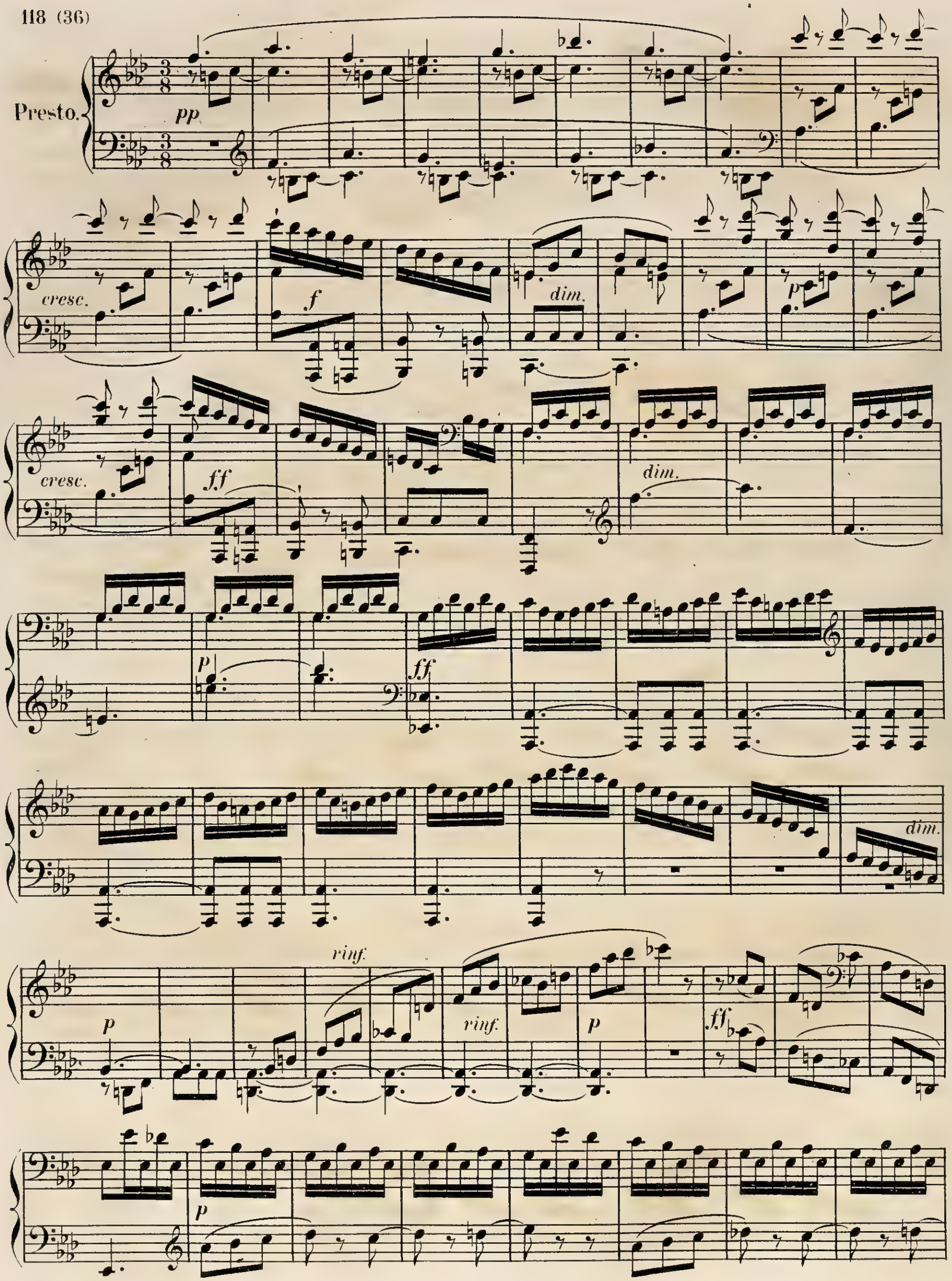

sf
p
ten.
1
cresc.
ff
f
dim.
pp
tr
cress.
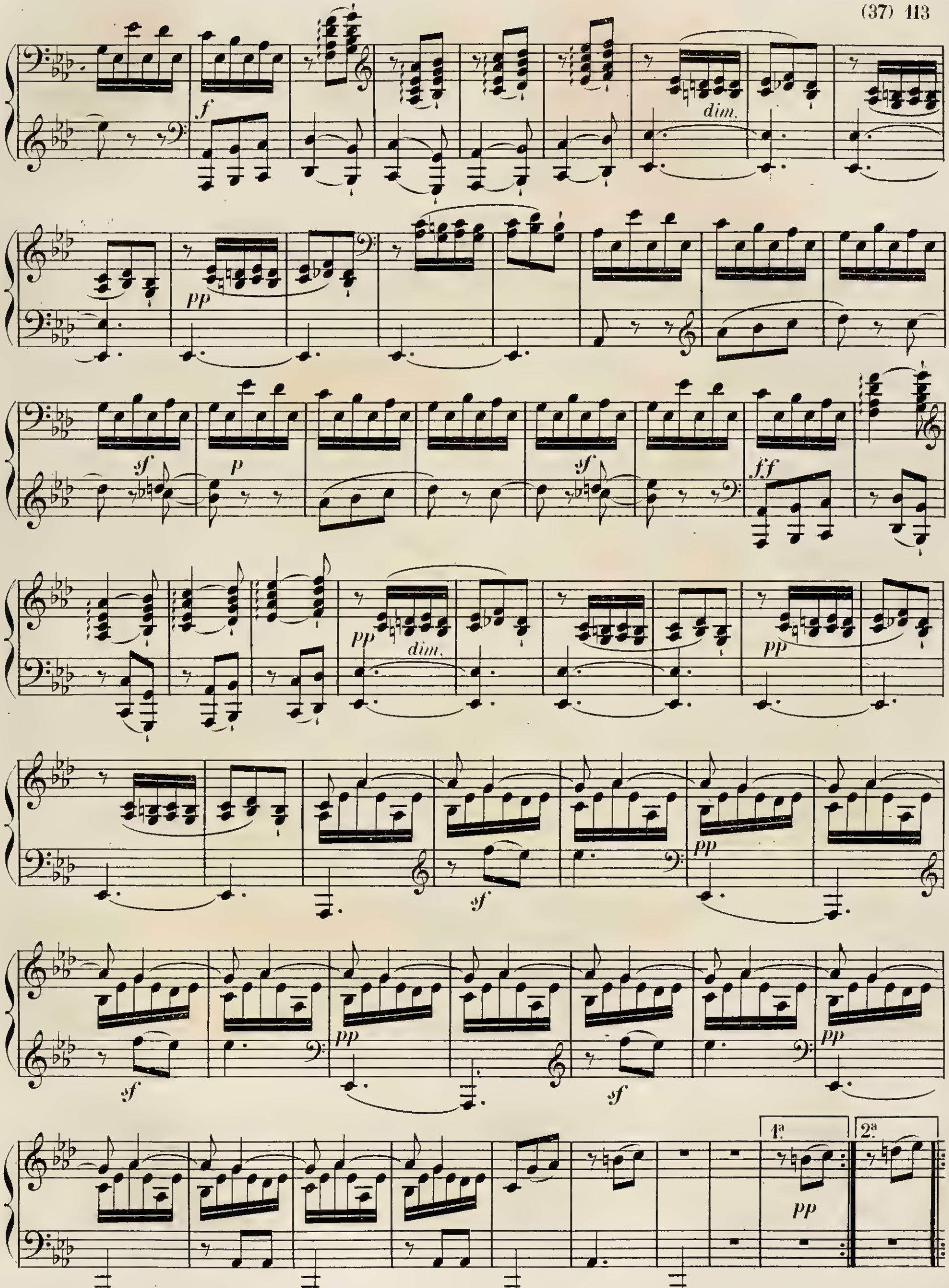

f
pp
cresc.
dim.
pp
f
ff
dim.
pp
ten.
Largo e sostenuto.
f
p
f
p
pp
sf
p
p
p
f
sf
pp
cresc.
f
tr
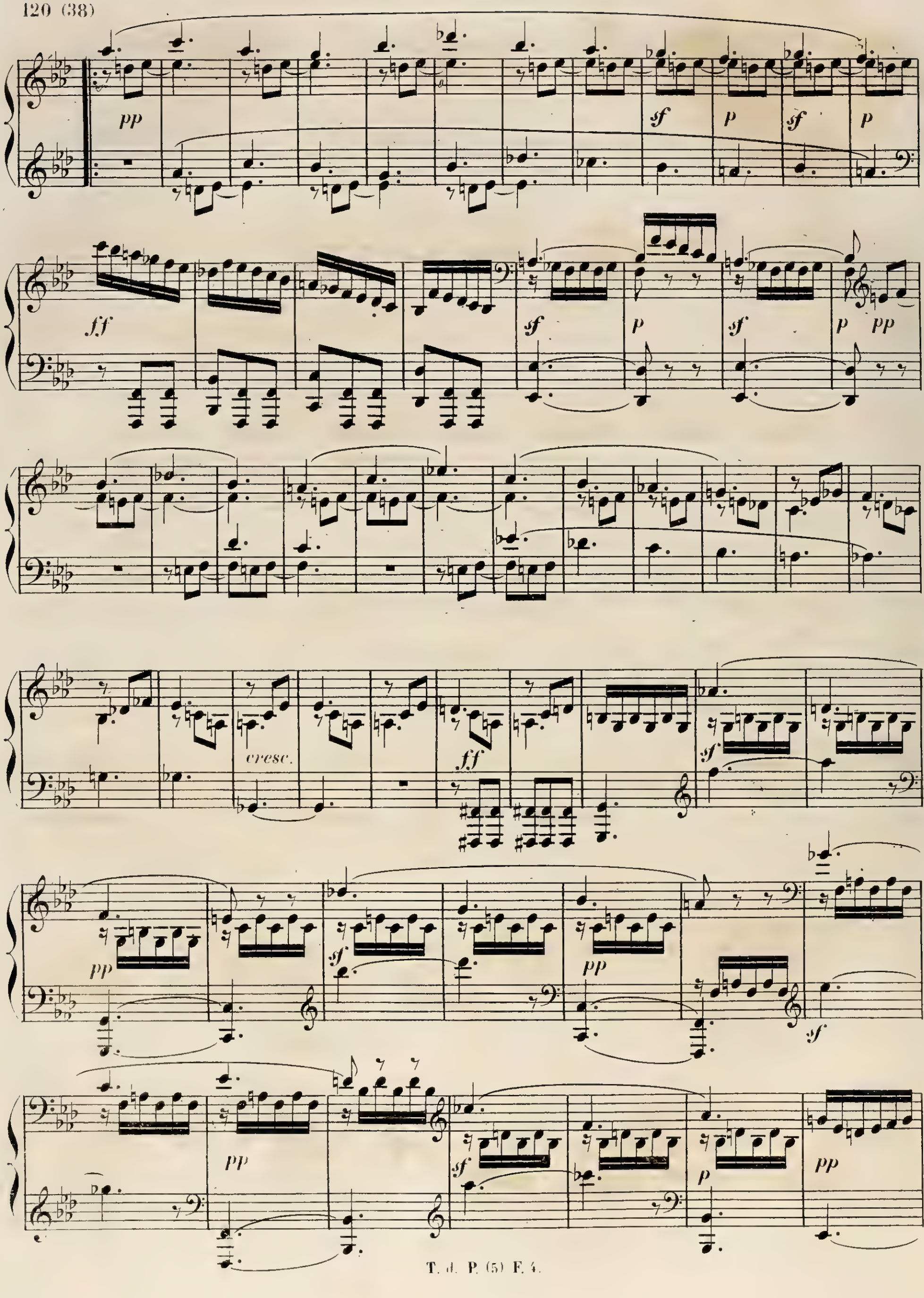

tr
sf
ff
p
cresc.
pp
ten.
f
dim.
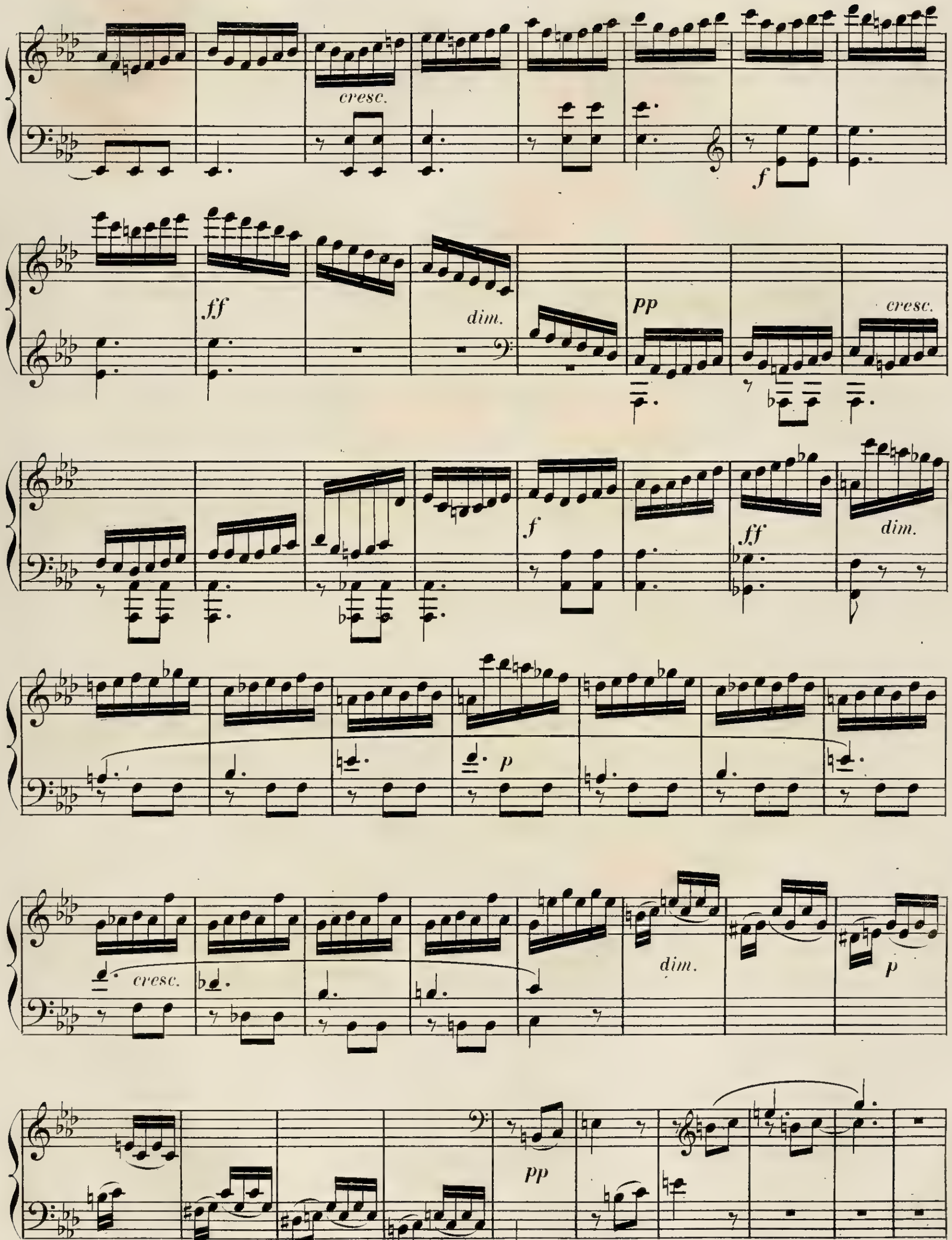

tr
dim.
cresc.
cresc.
dim.
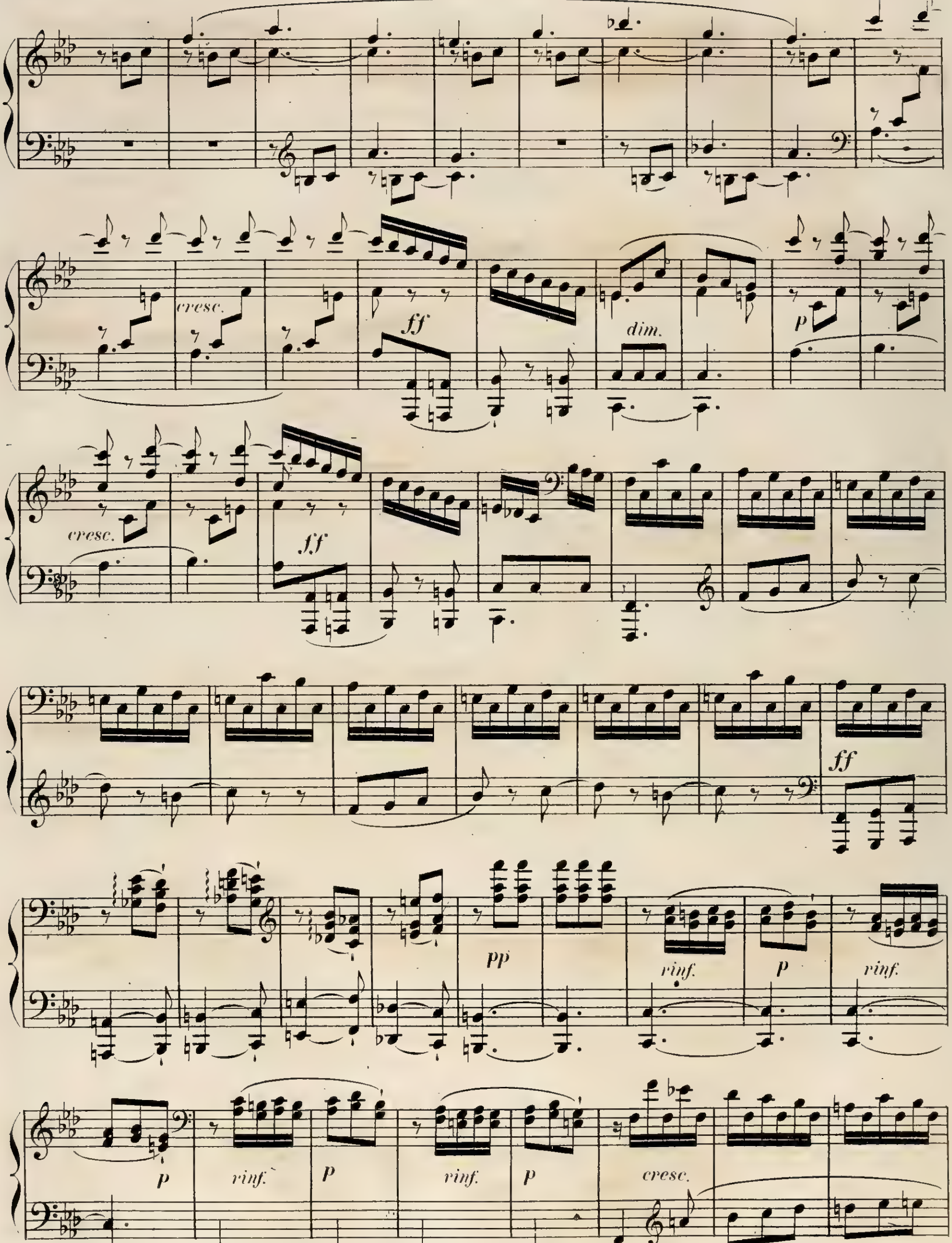

pp
sf
p
pp
cresc.
ten.
f
dim.
f
ff
dim.
pp
rinf.
p
sf
sf
pp
sf
p
pp
pp
ten.
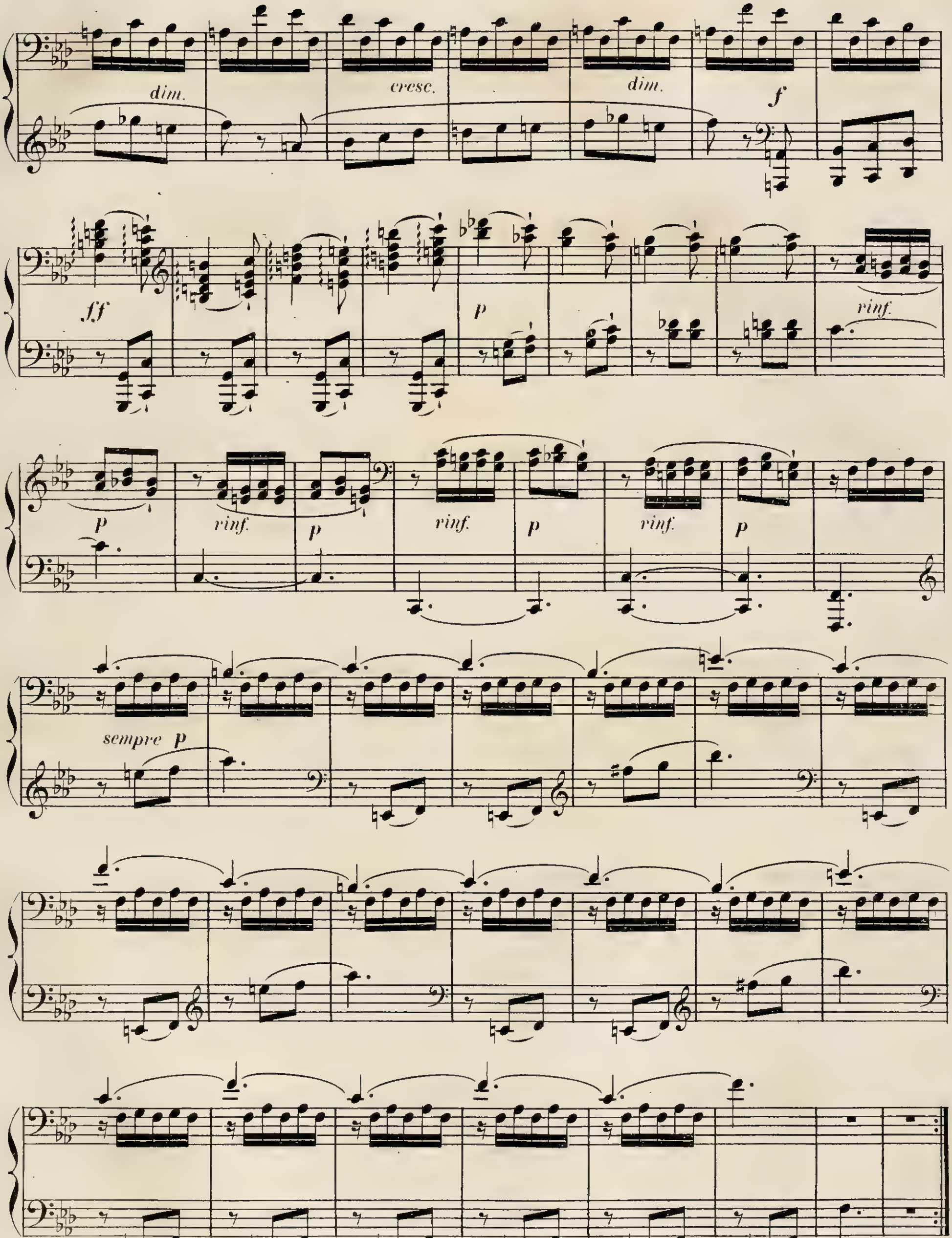

Presto.
pp
cresc.
f
dim.
p
cresc.
ff
dim.
p
ff
dim.
p
rinf.
rinf.
p
ff
p

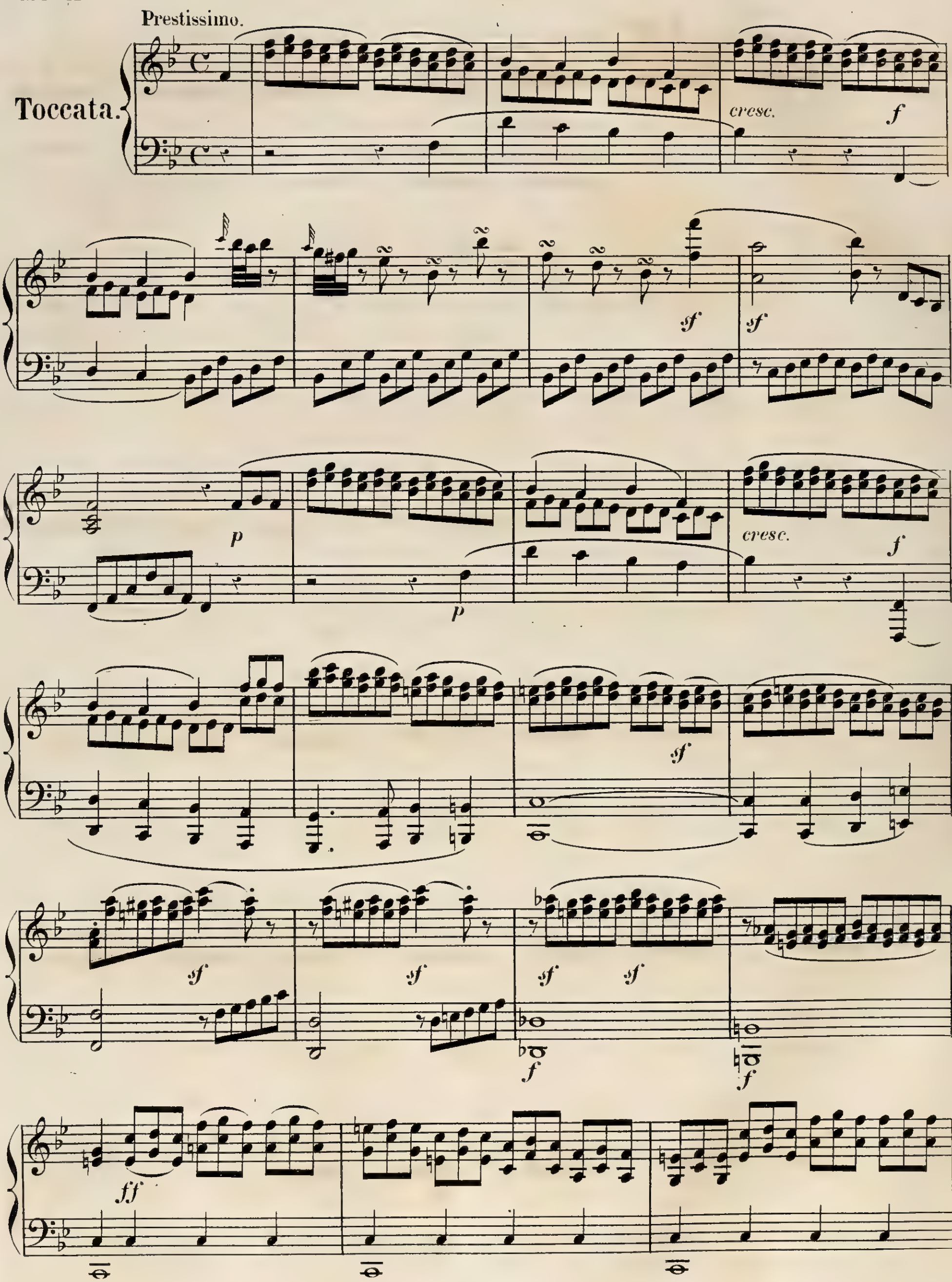

f
dim.
pp
sf
p
ff
1a
2a

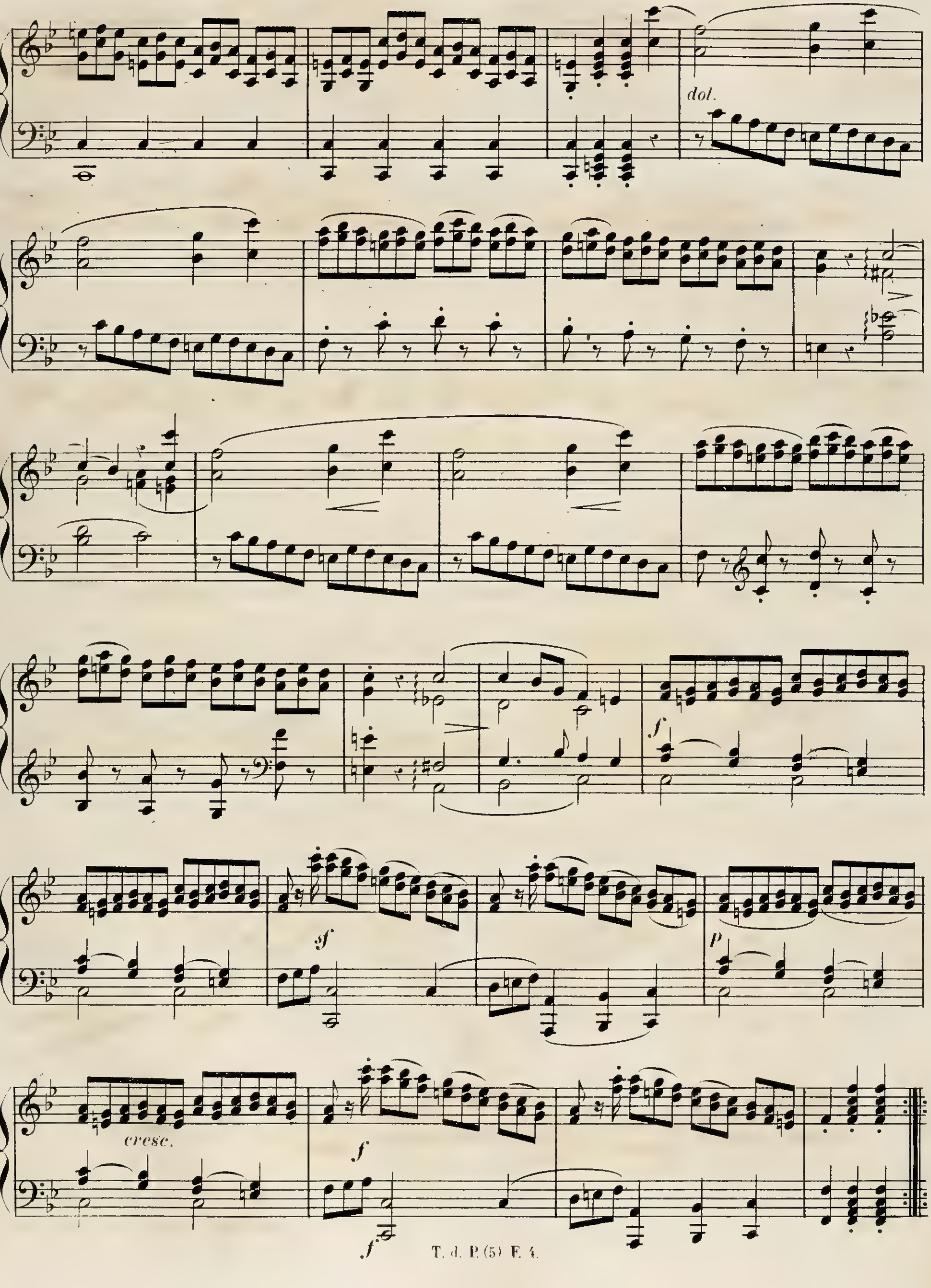

pp
sf
p
ff
pp
cresc.
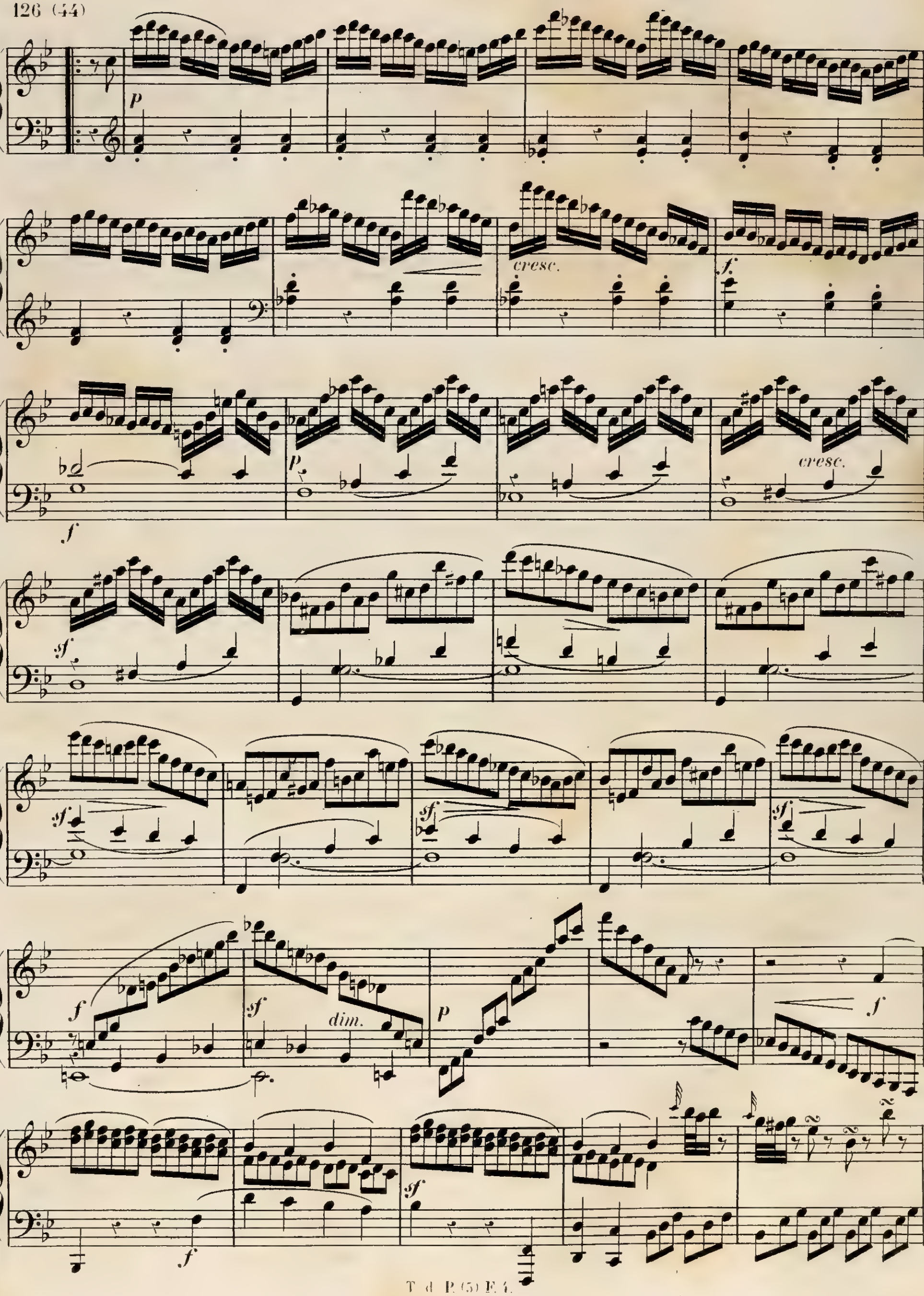

cresc.
f
ff
dim.
pp
cresc.
f
ff
dim.
p
cresc.
dim.
p
pp
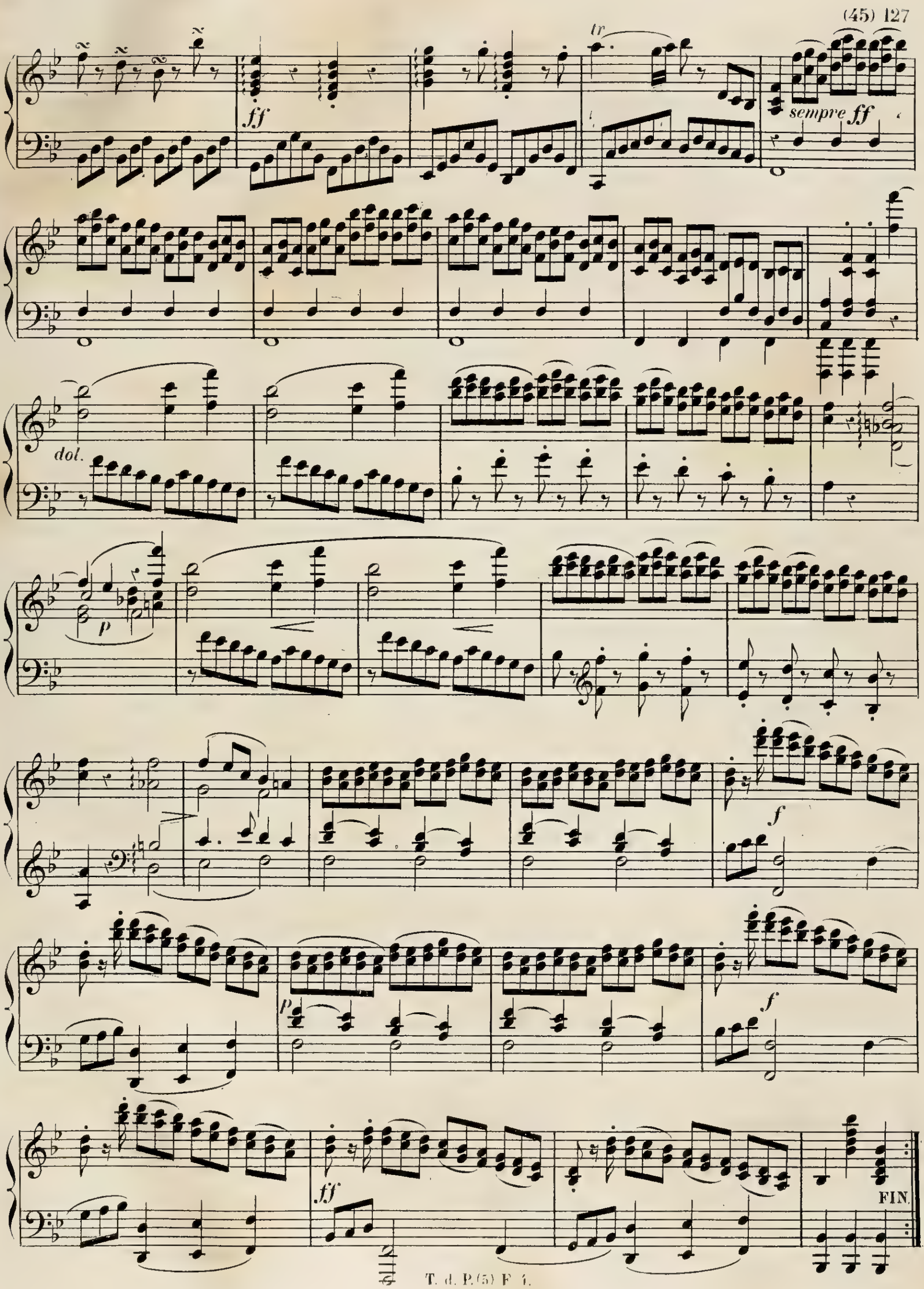

cresc.
ff
dim.
p
cresc.
ff
ff
pp
rinf.
p
rinf.
p
rinf.
p
rinf.
p
cresc.


dim.
cresc.
dim.
f
ff
p
rinf.
p
rinf.
p
rinf.
p
rinf.
p
sempre p


Prestissimo.
Toccata.
cresc.
f
sf
p
ff


dol.
cresc.


p
cresc.
f
p
cresc.
sf
sf
sf
sf
f
sf
dim.
p
f
f
sf


ff
sempre ff
dol.
p
f
p
f
ff
FIN.